APOCALYPSE

MUSIC FOR THE DEVIENT MIND

FOCUSING ON INDUSTRIAL - GOTHIC - ELECTRONIC

ISSUE #2 $6.00

FEATURES:

BATTERY, IN THE NURSERY, HATE DEPT., MARK SPYBEY
LEAETHER STRIP, SCAR TISSUE, DIATRIBE, SLAVE UNIT
ELEGANT MACHINERY, FISHTANK NO.9, DELERIUM
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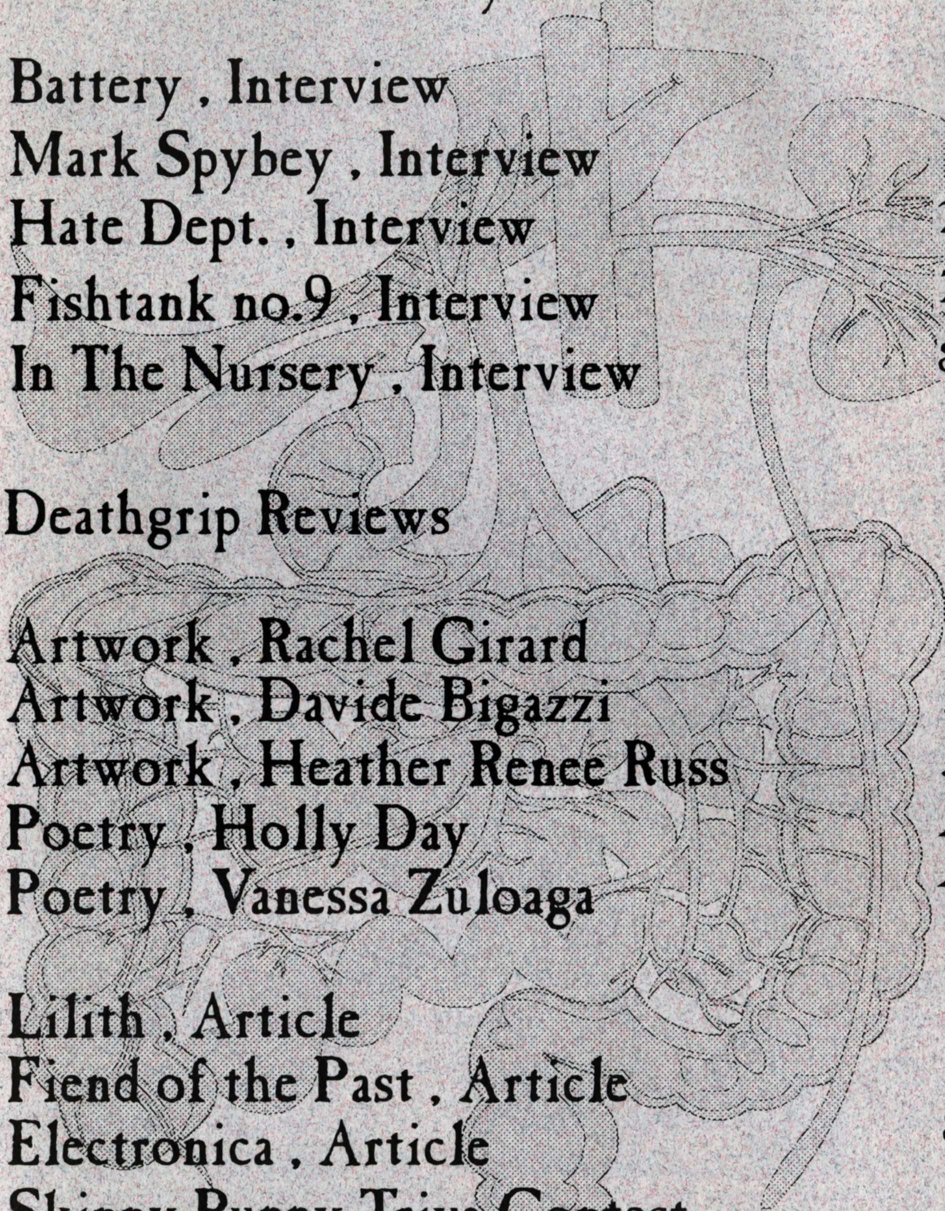
Apocalypse magazine - Issue #2, Summer 97

APOCALYPTIC GUTS



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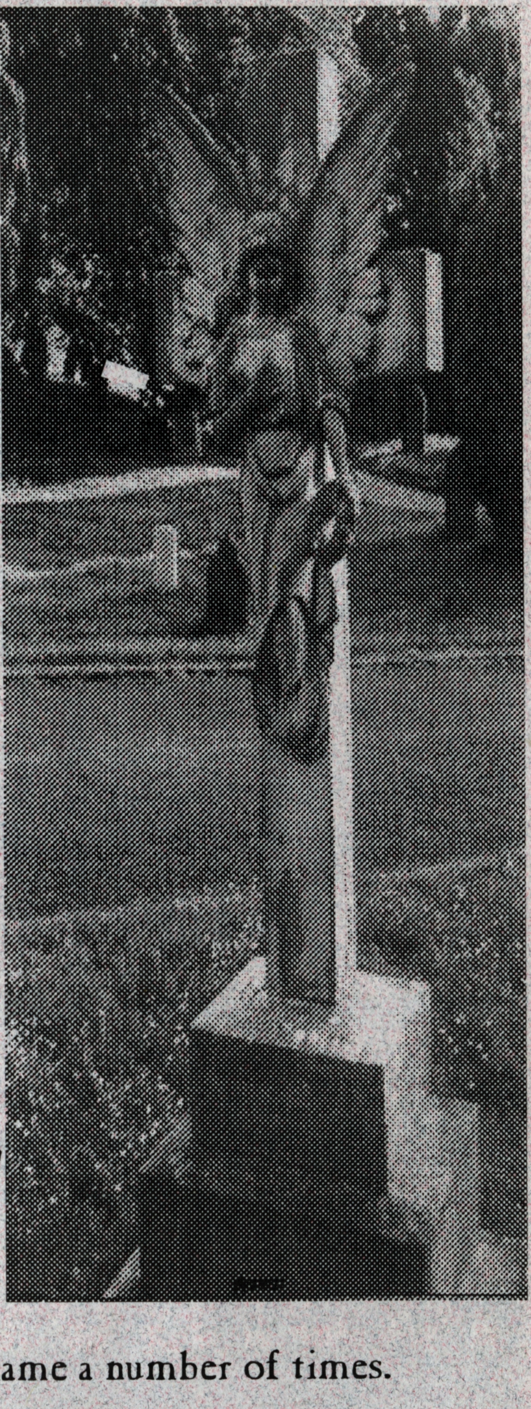

Apologies go out to Daevina Danyluck for misspelling her name a number of times. Very sorry, Jim.

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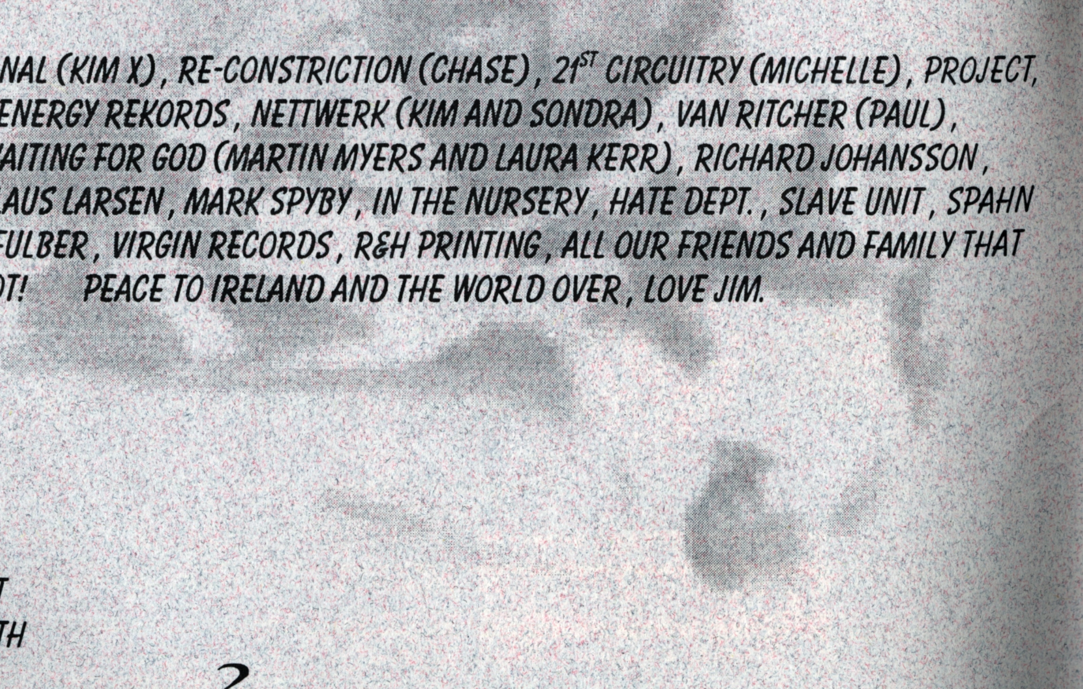
Blah...Blah...Blah..!

By the Creator

FINALLY, ISSUE #2 IS HERE, AFTER ISSUE #1 HAVING SOLD OUT ACROSS CANADA AND THE U.S., FORCING ME TO REPRINT ISSUE #1 TO COVER THE DEMAND FOR APOCALYPSE. THANK YOU ALL, FROM THE PEOPLE WHO CONTRIBUTED, THE BANDS, THE PEOPLE WHO BOUGHT THE MAGAZINE, AND ALL THE GREAT PRESS AND COMMENTS I RECEIVED.

THIS ISSUE HAS A BROADER RANGE OF VIEWS AND OPINIONS, WITH THE CONTRIBUTIONS OF WRITERS AND ARTISTS FROM AROUND THE WORLD. WE HAVE EXPANDED THE REVIEW SECTION AND HAVE INCLUDED FULL PAGE REVIEWS ON OUTSTANDING RELEASES THIS PAST YEAR. WE HAVE ALSO ADDED A POETRY AND ART SECTION AS WELL AS SOME INTERESTING ARTICLES.

IF YOU WOULD LIKE TO CONTRIBUTE TO THE NEXT ISSUE OF APOCALYPSE OR WOULD LIKE TO SEE A CERTAIN ARTICLE OR INTERVIEW, CONTACT US AT THE ADDRESS BELOW. IF YOU WOULD LIKE TO RECEIVE THE FIRST ISSUE OF APOCALYPSE OR KNOW SOMEONE WHO WOULD LIKE ISSUE #2, YOU CAN ORDER DIRECTLY FROM ME OR THOUGH MOON MYSTIQUE (U.S.) 1-800-246-5752, AND AT TOP NOTCH RECORD STORES IN CANADA, ISSUE #1 IS $5 AND $1 POSTAGE.



WE ARE CURRENTLY AN ANNUAL MAGAZINE, WITH HOPES TO EXPAND TO SEMI-ANNUAL IN THE FUTURE, YOU CAN ALSO CHECK OUT OUR WEB SITE, RIGHT NOW IT IS A LITTLE OUTDATED, BUT I PROMISE TO HAVE IT UPDATED SOON, WITH MORE INTERVIEWS, REVIEWS AND SOME GROOVY GRAPHICS

THANKS FOR YOUR SUPPORT!!!

SPECIAL THANKS TO : COP INTERNATIONAL (KIM X), RE-CONSTRICTION (CHASE), 21ST CIRCUITRY (MICHELLE), PROJECT, EARACHE, IVY RECORDS, INVISIBLE, ENERGY REKORDS, NETTWERK (KIM AND SONDRA), VAN RITCHER (PAUL), ISOLATION TANK, MOON MYSTIQUE, WAITING FOR GOD (MARTIN MYERS AND LAURA KERR), RICHARD JOHANSSON, BATTERY, KILLING FLOOR, 16 VOLT, CLAUS LARSEN, MARK SPYBY, IN THE NURSERY, HATE DEPT., SLAVE UNIT, SPAHN RANCH, DIATRIBE, BILL LEEB, RHYS FULBER, VIRGIN RECORDS, R&H PRINTING, ALL OUR FRIENDS AND FAMILY THAT SUPPORTED US, AND ANYONE I FORGOT! PEACE TO IRELAND AND THE WORLD OVER, LOVE JIM.

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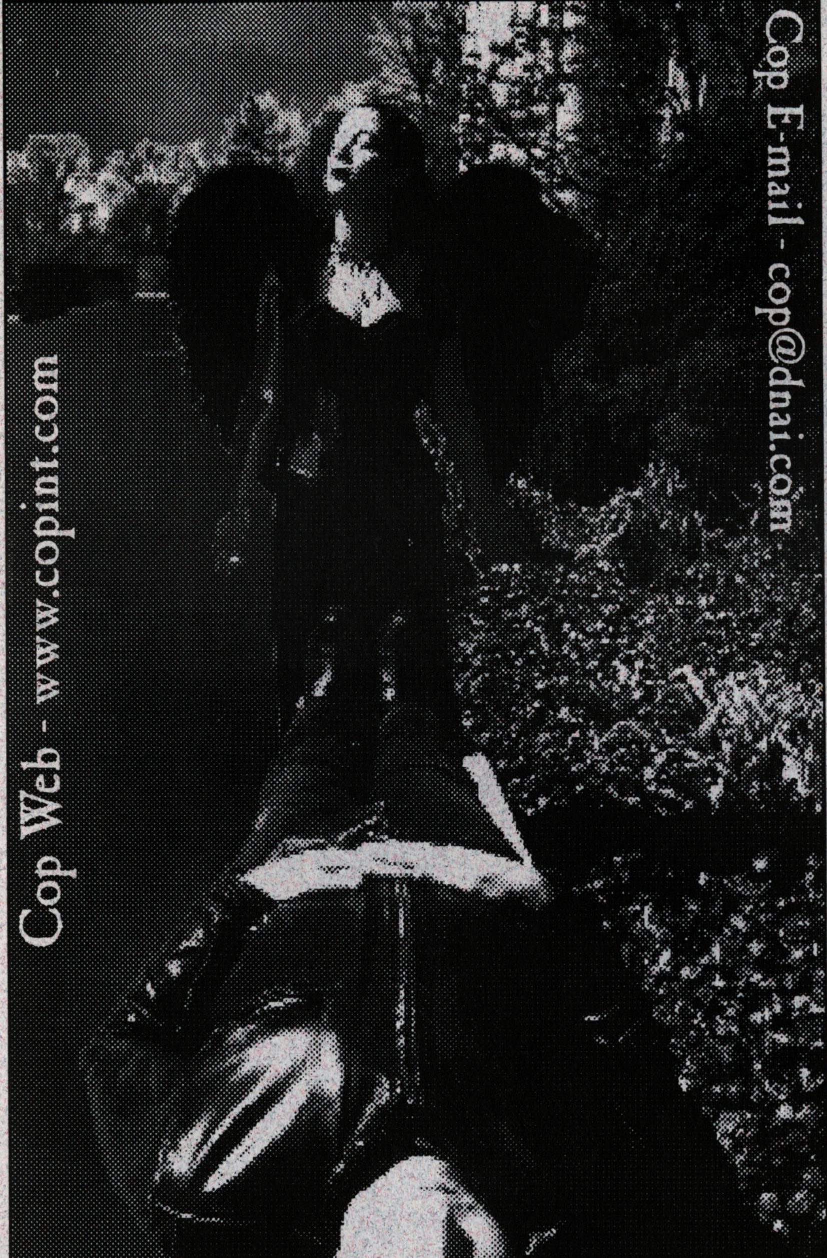
URANIA



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aquarius

Urania

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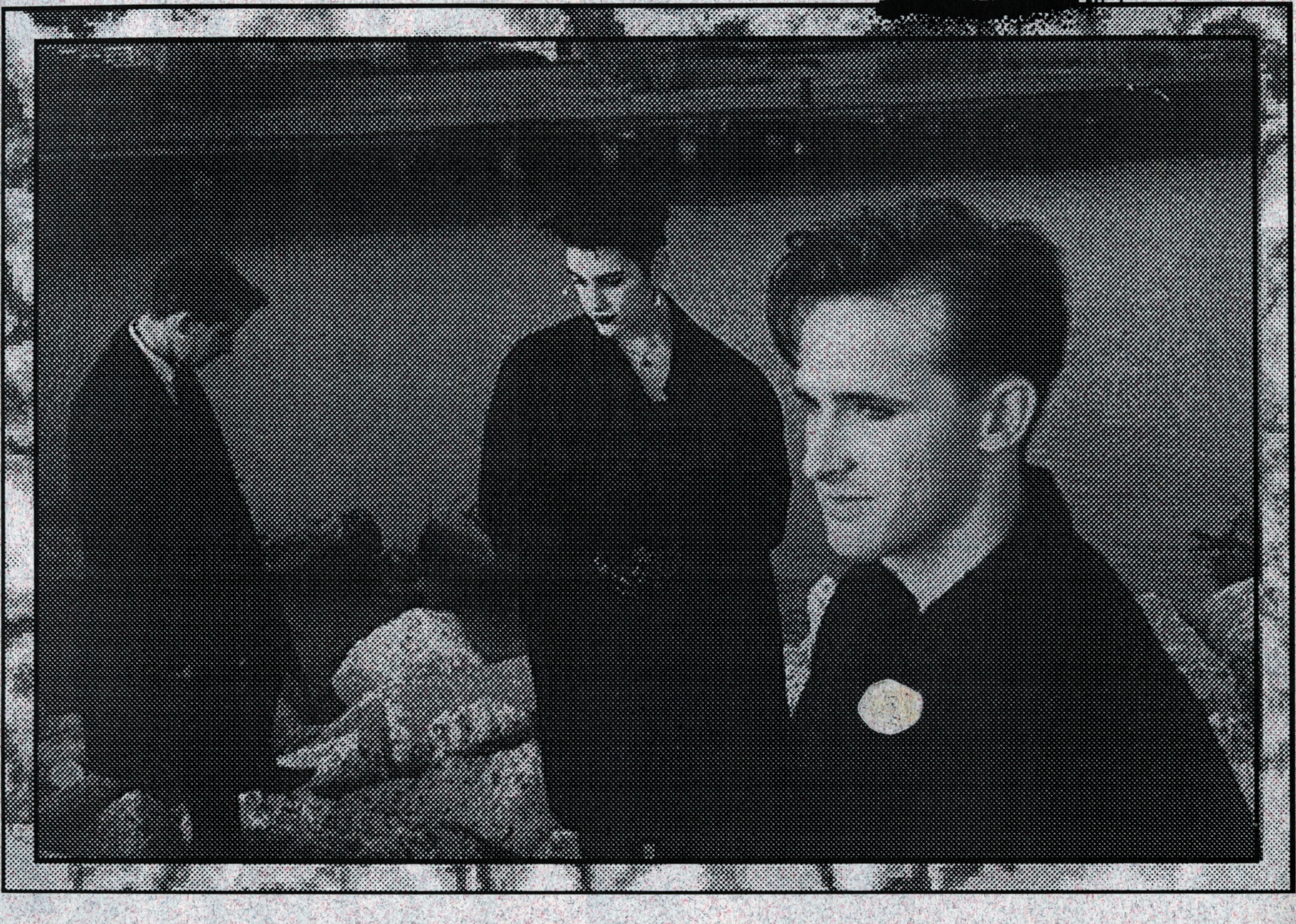
BRANDO SUCKS

AND

BRANDO COMES!

Black hole Son

BATTERY



With the powerful , haunting vocals of Maria Azevedo , and composition , programming, and vocals by Shawn Brice and Evan Sornstien , Battery makes the most beautiful digital - gothic music you'll ever hear. Battery was founded by Shawn brice , Stuart Scanlon , and Evan Sornstien in 1989 at Bennington College , Vermont . In 1991 , the trio moved to San Francisco where they were signed by Cop International. In 1992 , Stuart moved on and Battery then found singer Maria Azevedo.
One of the most genre crossing bands , Battery gives us everything from Industrial , to Gothic , to hard core Dance , in their own very unique style. Feeling emotions of Hate , Sadness , and Beauty from the intense music they offer us, Battery evolves from each release , experimenting with their sound , and never leaving us without wanting more!!!!

#1- (James)- What's the response to the female influence in traditionally male dominated industrial?

SHAWN: The response we get is usually good. I don't think that we get to see the bad stuff, so I don't know. I hear that there are so called "Purists" out there - People who want things a certain way. There is no way of changing their minds anyway.

MARIA: It seems as if "Women In Industrial" are getting their 15 minutes of fame right now. In my opinion, the more women working with this kind of music, the better! Hopefully, this new "trend" will open up new and exciting avenues for women to express their creativity.

EVAN: Its a sociological problem, not an artistic one. For us, we feel we've moved on from that.

#2-(James)- Where would you classify yourselves musically?

BATTERY: We are electronic, with a heavy wave influence.

#3-(James)- What's a good drugs and food recipe?

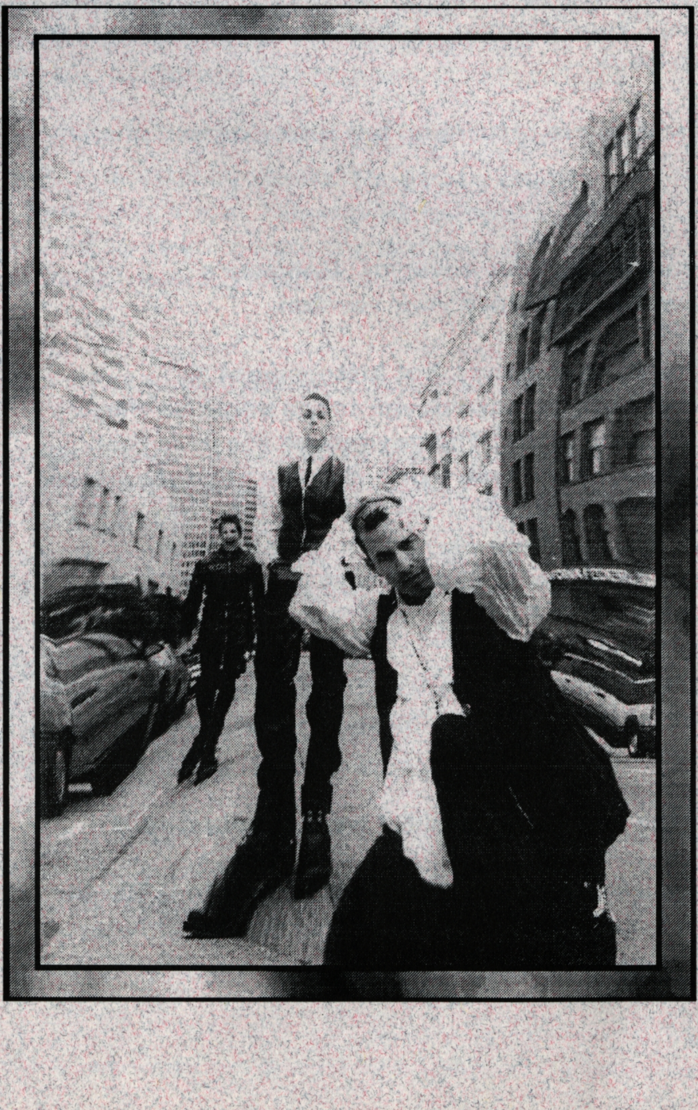
SHAWN: Herbal tea - and Coke Floats.

MARIA: Yeah, Traditional Medicines brand has a great PMS tea for cramps.

EVAN: Drugs are toxic. Toxins are bad. Cruelty free food & lots of dried apricots.

#4-(James) - Is your local scene conducive to what you do?

MARIA: Its been very gratifying to see our local support and fan base grow over the years. Its a big relief



to be at the point where we don't have to worry if people are going to come to our shows or not! Also, all the great feedback we get has helped us tailor our live shows into something we're confident with and proud of.

SHAWN: Our local scene has become increasingly more supportive and helpful in our growth as a band. The scene here is great. It is very small, but incredibly cool (supportive).

#5-(Jim)- Maria, I have heard though the grapevine that you are doing a solo project though Re-Constriction records, is this true, tell me about it.

MARIA: Yes, Re-Con is putting together a compilation of 10 or 12 bands providing musical tracks for my vocals. I'm really excited about it! The tracks are starting to come in and its a great opportunity to be working with so many rad musicians on one project: Hate Dept., Society Burning, Haloblack, Hexedene, Dropstar, Vampire Rodents, Alien Faktor, Scar Tissue, and many more! The project will be called "Matrium" (although Chase was pulling for "Team Azevedo" pretty hard core) and we're not sure of the exact release date yet, but it should be sometime this year.

#6-(Jim)- Do you think North America is still stuck on the guitar laced electronic bands or do you think it's drifting towards total electronics?

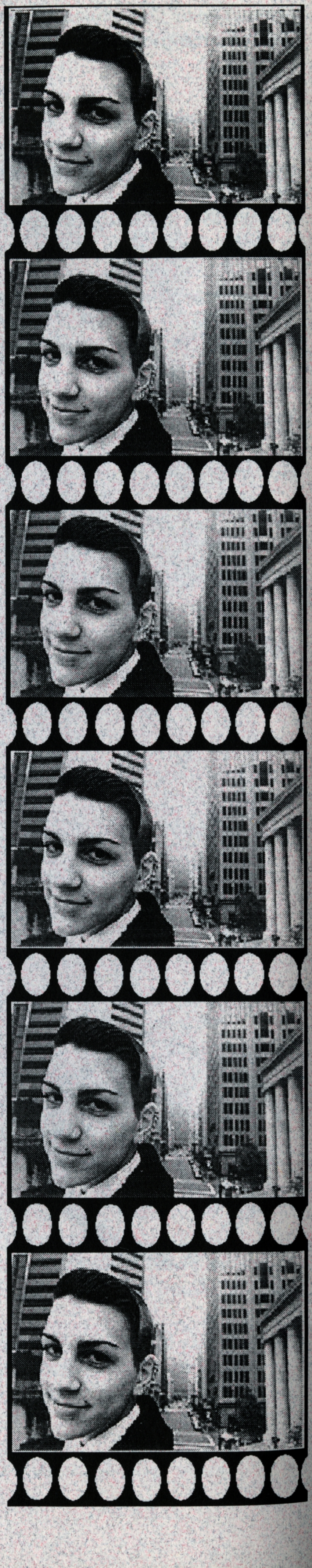
SHAWN: For some reason, people equate the electronics with a coldness. I think that comes from not knowing how to approach the sounds. The things that they play that have electronics seem to be taken as a joke. For example, that White Town tune ("Your Woman"). I think people think its cool because it's funny. Same with Beck.

EVAN: I'm glad to see that New Wave is returning, but America will always be the home of Rock N Roll.

#7-(Jim)- What has been the reaction to your cover of "Gangsta's Paradise"? For me, I hate rap music but I love your version.

MARIA: The reaction to "Gangsta's" was great, but bittersweet. I understand that people are able to latch onto cover songs because they are usually familiar with the original track. The advantage for us is that our own style of writing becomes much more evident in the changes we've made to the original song. But we're getting tired of being labelled as the band that "does great covers". The problem comes from being in an underground scene - if you aren't releasing singles that get played over and over on the major airwaves, people just play whatever they want from your album. The reason bigger bands do so well is that the average radio listener/MTV watcher is getting pummelled with the same song/video over and over again, until it "becomes" the song that band is known for. Ah, the joys of being Indie. : >

SHAWN: We were very happy the way it came out. I wish people would listen
to the rest of our stuff and appreciate it as much. I don't know how Coolio feels about it. I know Weird Al is OK with it. I wonder how Stevie Wonder feels about the whole thing...



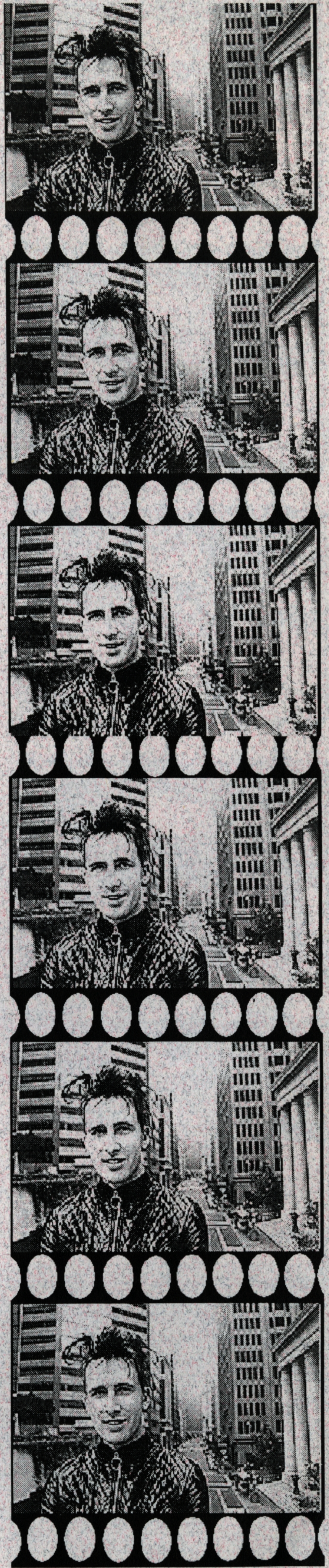
#8-(Jim)- From where or who do your lyrical inspirations come from?

MARIA: Well, lyrical inspirations are always changing, and never more than right now. When I first joined BATTERY, I'd never been in a band before, never written lyrics, didn't have a clue! I was also incredibly self-conscious, so I buried anything I had to say in a misty, pseudo-poetic wash. Hell, I probably didn't even think I had anything to say back then! Things started shaping up with the lyrics I wrote for "nv" and especially "Distance" - at least I knew what I was writing about. (People, experiences, memories and obsessions trigger a lot of writing for me - I'm not into politics or theories.) But its really this next album that's exciting and terrifying - all of a sudden I've got all this attitude that wants to come screaming out, and fuck off if you don't care about what I'm saying! Its going to be a challenge to temper real emotion with the song writing process - yeah, its good to say what you have to say whether you're pissed or happy or sad, but when it comes down to it - the end product has to be a great song with all the components blending and matching up. I'm looking forward to the next album, but I also know its going to be a lot more emotionally draining than anything we've done before. I just hope Shawn and Evan don't throw me off the Bay Bridge before its over.

SHAWN: Bay Bridge? I guess, the Golden Gate is so overdone.

EVAN: Neal Stephenson, Gary Numan, Laurie Anderson... the songs I write come from a desire to use our new language expressively. This "new language" is a growing organism. Words and acronyms rising from the computer age have come to mean new things than their origin (re-boot, save, access...). I am very interested in the history of language and communication. I make an effort to integrate and re-contextualize these words in a meaningful way.

SHAWN: When I was a teen, I was abducted by aliens. They put a small device underneath the skin behind my left ear. This device hampers my use of vocal communication. I need to go to the doctor and have it removed so I can write and talk about writing lyrics. =)



#9-(Jim)- Where do your greatest influences in music come from?

SHAWN: The 80's. DM, totally. Maria and I share a deep feeling for The Cure. That's kinda where we split. Maria is a Morrissey person. I think the Chameleons kicked their (The Smiths) asses. I started playing music because of John Williams and the Star Wars theme. I learned how to play it on piano. I guess that I was about seven years old. Once I started playing that, I kept going. Another big influence early on was Walter Carlos' "Switched on Bach". My father had it, and I thought it ruled. Another influence at the same time was Meco's disco version of Star Wars. The combination of all these things made me realize at an early age that there is a universe of sonic possibilities with electronic instruments.

EVAN: Gary Numan, Laurie Anderson, Depeche Mode, Kissing the Pink, Brian Eno, Visage, Shawn Brice... its always growing. But above all, the desire for longevity.

#10-(Jim) - Maria, I've noticed from album to album your voice has grown with more energy, raw power and greater emotion, what do you think your transition has been from album to album?

MARIA: Um, see question #8! Also, just the confidence of knowing *how* to write a song, having more of a knowledge of exactly what I can do with my voice and the best way to use it for different songs. I'm definitely a stronger person than I was when I joined Battery 5 years ago, so that's going to show through. I also owe a lot of my progression to Shawn - he was learning how to produce vocals at the same time I was learning how to record them, so now we're a team - I don't even want to record vocals unless I know he's on the other end of the headphones! He knows how to encourage me to try different things in the recording booth, and I know he's not going to laugh at anything I come up with. Well, almost.

#11-(Jim)- Do any of you have other forms of artistic expression other than music?

SHAWN: I do some graphic stuff, not like Evan. I've done a lot of stuff with video and film, and I love films. Did I say films? I do some other minor stuff. I am trying to do more, in order to explore possibilities that I may apply to music.

EVAN: I started my own Graphic Design firm 6 years ago (Curium Design) and enjoy that outlet. I used to paint a lot, but haven't had the time for it recently. I'm trying to write, something I've never been able to do before. Photography is a growing medium of expression for me. Also: raising three cats!

MARIA: I knit.

#12-(Jim)- For each of you; what has been some of the music you've been listening to lately?

EVAN: Bjork: "Telegraph". Tricky: "Nearly God". Malign, DM's "Ultra", Haujobb, "Lost Highway" soundtrack. I'm trying to listen to music that I don't do to help me get out of a rut. I want to find strong, interesting new music. Its easy to think there's nothing new out there. There is, and I'm trying to keep an open mind. I still spend most of my listening time with my favourite '80's music: OMD, DM, Visage, Heaven 17, Laurie Anderson...

MARIA: Oh, no. I just did a $200 shopping spree at Tower, something I haven't done in years! I love the "Lost Highway" soundtrack. Same with the soundtrack to "Kama Sutra". I stocked up on a lot of old Bowie's I didn't have on CD so I'm overdosing on all those: "Tonight", "Never Let Me Down", "Hunky Dory", "Space Oddity", "Low" - but then I've also been listening to "Outside" and "Earthling" so I've got a Bowie for every decade. I've had Duran Duran's "Seven and the Ragged Tiger" on my CD player for the past week - help!

SHAWN: Do you really want to know, Honestly? I listen to the new DM album about two or three times a day. Aimee Mann's "I'm With Stupid". She has a totally honest, no frills approach that I really admire. Her stuff is more about the song than anything else. Rose Chronicles "Happily Ever After": Heavenly! I have some rough sketches of Fishtank stuff in my car, as well as a scratch tape from Curtis of DropStar. In addition, I am currently producing the next Slave Unit album. This time, my role is of the traditional producer. Because of this, I am living in the Slave Unit universe 24 hrs a day.

#13 -(Jim) - What do you think you've brought to Electronic music that others have not?

SHAWN: Nothing. Seriously. I have no pretensions or illusions that we may be at the vanguard. I can deconstruct BATTERY endlessly, and come up with someone who did it first - From John Adams to ZZ Top. I don't see that as a problem. I know something that we have that many do not... Conviction.

EVAN: I'll go along with that. Beauty is an element that we strive for. I feel some electronic music lacks that.

#14-(Jim)- What are some of the things in this genre of music that boil your blood?

SHAWN: The BUSINESS of Music. I hate the lengths that people have to go to put music in the stores. BATTERY and of course, COP are doing their damnedest to put quality products in a market place that is bloated with mediocrity.

MARIA: Business and Politics. Its so frustrating: we get, like, 10 emails a week from people saying "Oh, I can't find your albums anywhere, where can I order them?" We tell them to special order the albums

directly from the store, because then the distribution companies see that we're in demand. But what usually happens is that people order copies directly from the label, which is better than not getting them at all, but it doesn't help us with exposure. When it comes down to it, we're creating this music because we love it, and hope that other people love it too... it would just help if they didn't have to go through hell and high water to find it! What happens when people go through all the trouble to buy our albums, though, is the creation of a solid base of fans... they're special because they have something no one else can get!

EVAN: There's too many bands doing the same thing, copying Puppy, 242, Nitzer Ebb. Not enough innovation. I'm so over the "Grover" thing! Sing, goddamn it!

SHAWN: Yeah! Maybe we should all sit down and listen to Joy Division. Mr. Curtis couldn't sing for shit. People shouldn't be afraid to inject REAL emotion into their music.

#15-(Jim)- Can we look forward to a new album soon?

SHAWN: Yes! We are shooting for FALL. We have not decided on a title (or have we?)

MARIA: We've had a good response with Contexture". Well, my Mom likes it.

EVAN: As far as we know, the next release will be a Battery side project under the name of "Influx". The name of the album is "Frozen": a suite of ethereal winter pieces. The next Battery release, "Contexture", is due in January. We plan on releasing "Duplicate", a CD compilation of Battery cover songs and other band's remixes of Battery sometime in the spring (1998).

Thank you to Maria , Shawn , and Evan for doing this interview , and also Kim X and Cop International for arranging it.

Looking forward to hearing Influx , and also the new Battery album!!!!

Thanks Again!

Peace , Jim.

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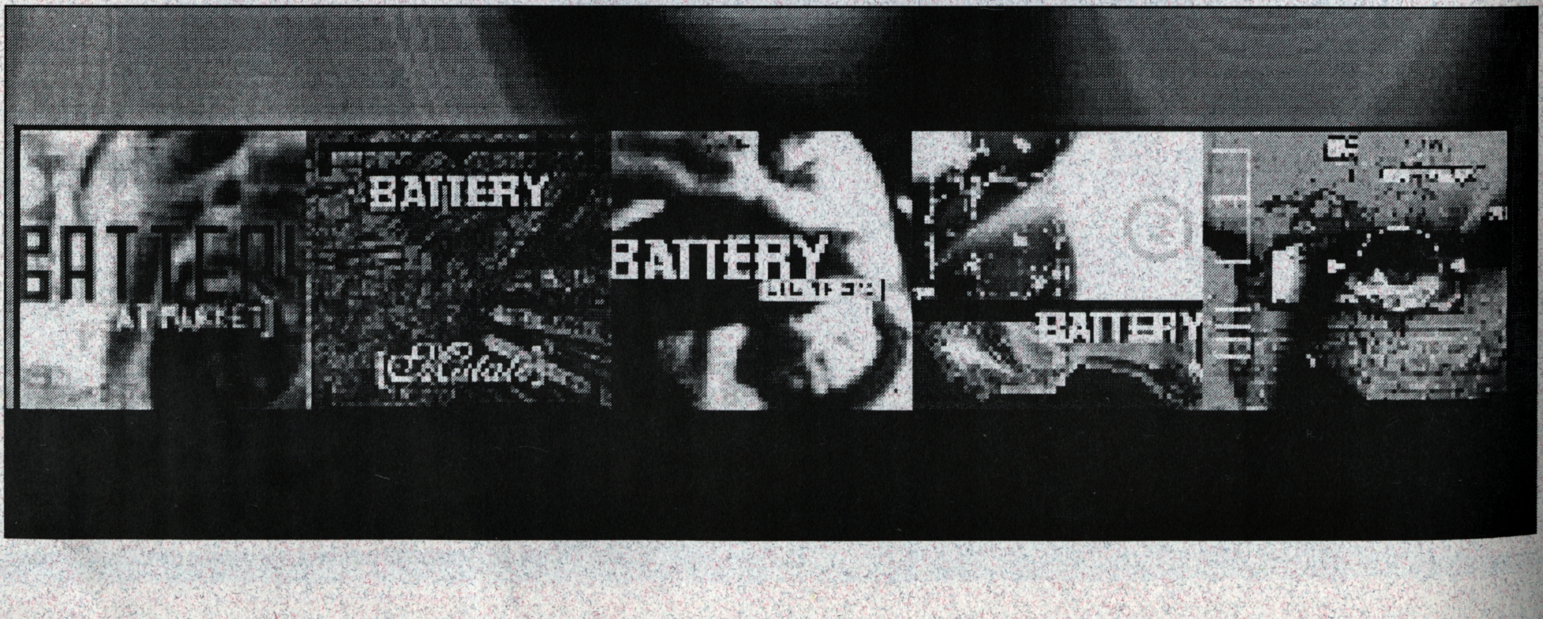
BATTERY



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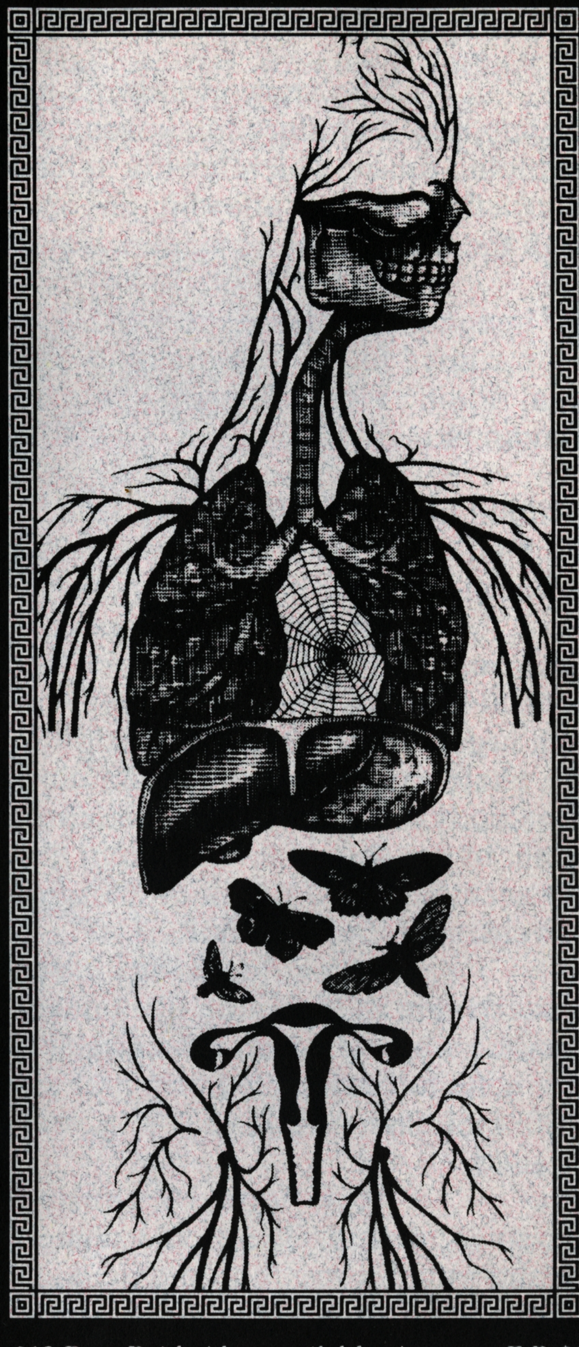

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Lilith

By Kristiina

The story of Lilith is a myth, but a myth that I think explains much about our society and its failure to express and promote individuality. Lilith is a role model for our changing times, which for the most part, hasn't changed much. Hers is a message of being yourself and never allowing anyone to dictate your own fate. Though she could never actually reap the benefits of her ideas, we can still learn from her life, fact or fiction.

On the sixth day of creation God created humans "from the dust of the earth .... in the image of God he created them, male and female he created them."(Genesis 1:27) Many people have found it interesting, however, that the Bible claims that woman was created later from Adam's rib. It sounds like another woman existed before Eve. Our sources say it was a woman named Lilith.

She is rarely, if only once mentioned in the Bible, whereas the Torah and Talmud mention her quite often. They describe her as an evil daemon bent on the seduction of men and the theft of babies. Some versions claim that she was the first vampire, the Sphinx, the Bride of Satan, or just another prehistoric bitch.

The most popular version of the story goes something like this:
God created Adam from the dust and then gave him the task of naming all the animals. Adam noticed that the animals had their own mates. Adam was jealous. Being a healthy young man with urges, he thought that he'd try his luck with his new furry female friends. However, finding the whole experience unsatisfactory, he whined to his God asking why didn't he have somebody a bit more anatomically compatible. It was then that God created the first woman, Lilith, in the same manner, from the same earth. Some claim that God used filthy, evil dirt in her creation, but I find that merely a poor excuse devised by theologians to rationalize her unwelcome rebellious nature.

When Adam was introduced to Lilith, he again had these male urges and he insisted that Lilith get on her back. Lilith wondered why she should take such a submissive position when she was his equal. There must be so many different and non demeaning positions to explore, so why that particular one? Adam then tried to force her, which provoked Lilith into such a rage that she swore and flew away to the Red Sea where minions of demons dwelled.

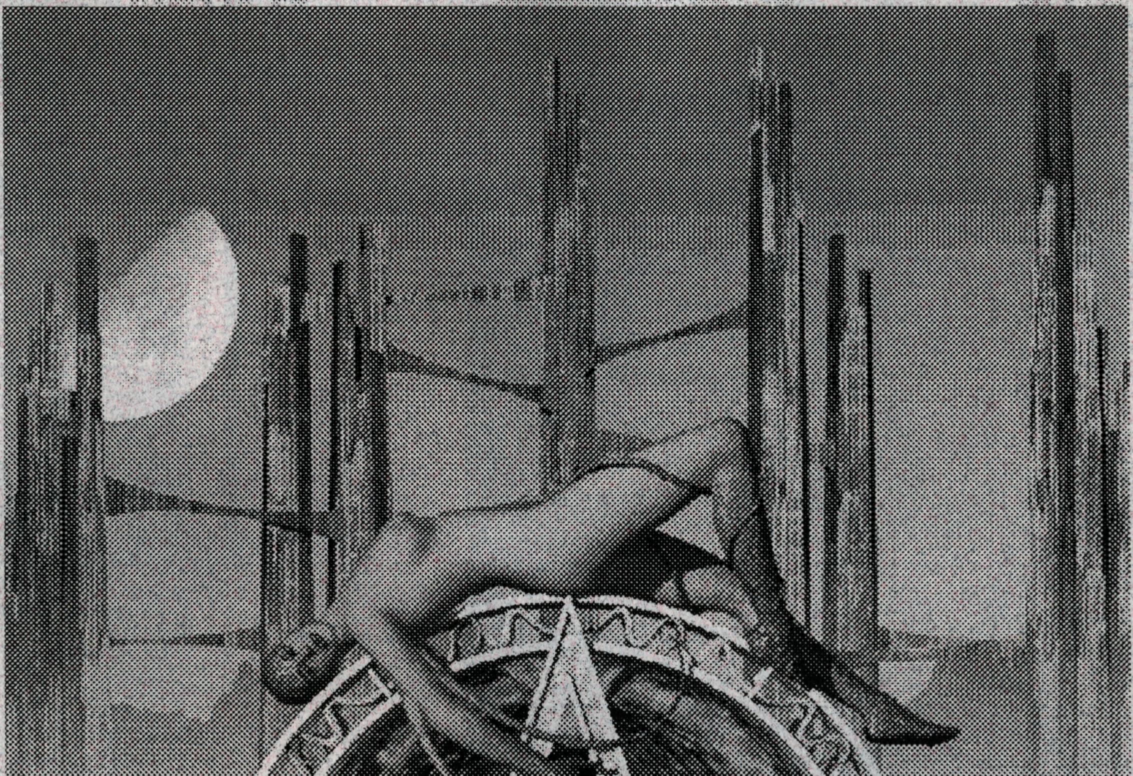
Now Adam was back at square one, so he demanded God to do something about his single status. God then created Eve. This time he made sure to create her from Adam's rib so she would know that she belonged to Adam and would behave herself.

In the meantime Lilith was having a fabulous time at the Red Sea. She was having wild and extremely satisfying orgies in all the positions imaginable with those demons. She was having so much fun, that she was giving birth to over one hundred demon babies, or lilum, per day.

This activity made God sit up and take notice. He could now see that Lilith was a force to be reckoned with, so he sent three of his angels, Senoi, Sansenoi, and Semangelof, to strike a bargain with her. The deal was that God would kill one hundred of her lilum per day which would give her the right to Eve's children unless they wore protective amulets bearing the names of the three angels previously mentioned. From that day forward, she also became the feared seductress of men, single or married. She stole their semen in order to spawn more demonic children. To this day Lilith could be the major cause of crib death and wet dreams.

The story of Lilith isn't one with a happy ending. No Prince Charming whisks her off to a castle in the sky. But that wouldn't really be her style anyway. She did apparently strike an affair with Satan for a time, but it its said that he couldn't handle her for long either.

Doomed for desolation, wandering the world for her revenge. One has to wonder if she ever regretted her choice of action or questioned her own values. I don't think she did, at least not too often. She remained true to herself. She lived for herself and there is merit in that alone. If we let others tell us we have to be doctors, lawyers, good house keepers, and non-boat rockers of society, we aren't being true to our own destinies. Of course if you want to be any of those things, that's okay, but only if it is your choice. Sometimes we forget that. We are people with the freedom of choice, so nobody can condemn you for your decisions. Lilith was not a perfect individual. She made a heap of mistakes as we all do. That by no means justifies wrongdoing. Kidnaping and other atrocities never are right, in that way Lilith is not such a good example...But Life's a Bitch!



'LILITH' artwork by Davide Bigazzi

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christ analogue
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Swaying away from the bloated rock sound that a lot of Re-Con bands endorse, CHRIST ANALOGUE delivers a more electronic-driven mix. Wade's passionate throatwork isn't hampered by identity-crippling effects, while the songs pack enough dynamics to remain interesting from beginning to end. Their single for "Optima" features remixes by COLLIDE, DIE WARZAU, UNDER THE NOISE, and some non-LP tracks, as well.

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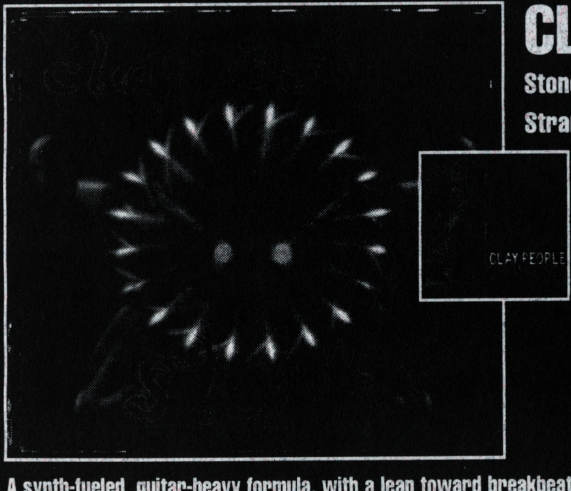

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Quarter Inch Thick CD

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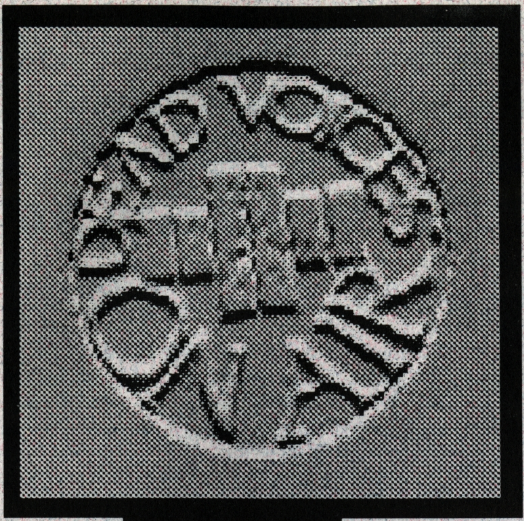


Interview by James with Mark Spyby of Dead Voices on Air, Download and Spasm.

Apocalypse: What has changed since I last interviewed you?

Mark Spyby: I've been busy! I toured with Download. That was a pretty major experience for me as I left my day job for four months. I had a fairly quiet fall musically, playing in Chicago with Test Department was my only show. However this winter has ben quite frenetic. I've set my own pace, recording a great deal and entering into a number of collaborations. Of course recently Download and I parted company, which is significant. I'm really quite stimulated by music at the moment. It's a feeling that does tend to wax and wane.

A: Tell us about "How hollow heart"

M.S: I arranged to go to Toronto to record with my friend Gerald Belanger. He invite Christopher Drost and Heike Sillaste and I invited Sheldon Drake. We sketched out this plan of trying to record something with beats. I got a little carried away and improvised for several hours and the other guys were more than willing collaborators. We ended up with 8 hours of material, recorded live to DAT, with about 35 minutes of stuff with beats. It was all a bit of an accident, as most exciting experiences are. I edited the DATs, taking pieces I enjoyed but adding nothing. So essentially, it's a literal transcription of a live show, performed in a very small studio space with a handful of invited-rotating friends listening in. I have to give credit to my collaborators who are fine people to work with.

A: Is it more of what we know or a departure from say "Shap"?

M.S: It's a departure stylistically but all of the elements are there from my earlier work. I'm interested in development. I think my music continually changes. There is a vast difference for example between New Words Machine and Hafted Maul. Although my approach varies little. I'm really quite excited about working in my limited way. I'm keen to move my music into different markets. I did try, consciously to do that with How Hollow Heart. Mainly because I'm aware of the fact that DJ's are leading the field right now in experimental music making. I want DJ's to use my music as a brush over their beats. If they aren't doing that wall, I'll simply have to try harder next time! I think my music defies categorisation. It's not something that I tried to set out to consciously achieve. The " market " is an extremely fickle one. The " experimental " field is riddled with problems too. That's why I am very happy to work with Invisible as they really do pride themselves on being avoidant of trends. Of being supportive of diversity. It really is a workers label ! Gulp, I nearly used the word musician, which is something I most definitely am not!!!!!

A: How did we get another member of the Dead Voices Collective?

M.S: Sheldon has moved on. He's someone who really helped crystallise my faith in what I am doing. As such, I am always keen to explore collaboration, it's always been central to DVOA. Right now I am working with Eric Pounder and David Marine. But there has always been people around propelling me, like cEvin Key for example who has faith in what I do and continues to support me. He's someone who has had a major effect on my music. Right now, Jean-Yves Theriault, Darryl Neudorf, Ryan Moore, Chris Mackey, Martin Atkins, Jarboe, Mick Harris, Jim Plotkin, Dustin Donaldson ,David Wright and many other people are all actively engaged at some level in aiding my growth, even though they may feel like their contribution is insignificant, people continue to have a profound effect on my work. It's very gratifying and quite a thrill.

A: Describe the D.V.O.A live experience.

M.S: It's dark. Films flicker. It continues to change. Depends on who plays with me. I want it to be an experience rather than a mere transcription. But, ultimately, people pay to see it and deserve some value for money. I like to think however that it is a little challenging. I don't like to short change people and musical masturbation has never been on my agenda. I think a DVOA show is a disciplined experience. It requires attention from the audience and engagement. I don't like " cock rock " performers,.a phrase my friend Stephen Collins is using to define what our 10 hour show at the end of this month in Chicago WONT be like. I'm an unwilling performer. I laugh a lot on stage because I feel happy making music! I'm not at all interested in cultivating a stage personna. I guess it all feels very natural to me. When I perform I simply exert a right to be there on stage. It's my 15 minutes. Sounds grandiose but I want to do my bit to destroy the myths about performers. We're far from special. Pretty damn ordinary really.

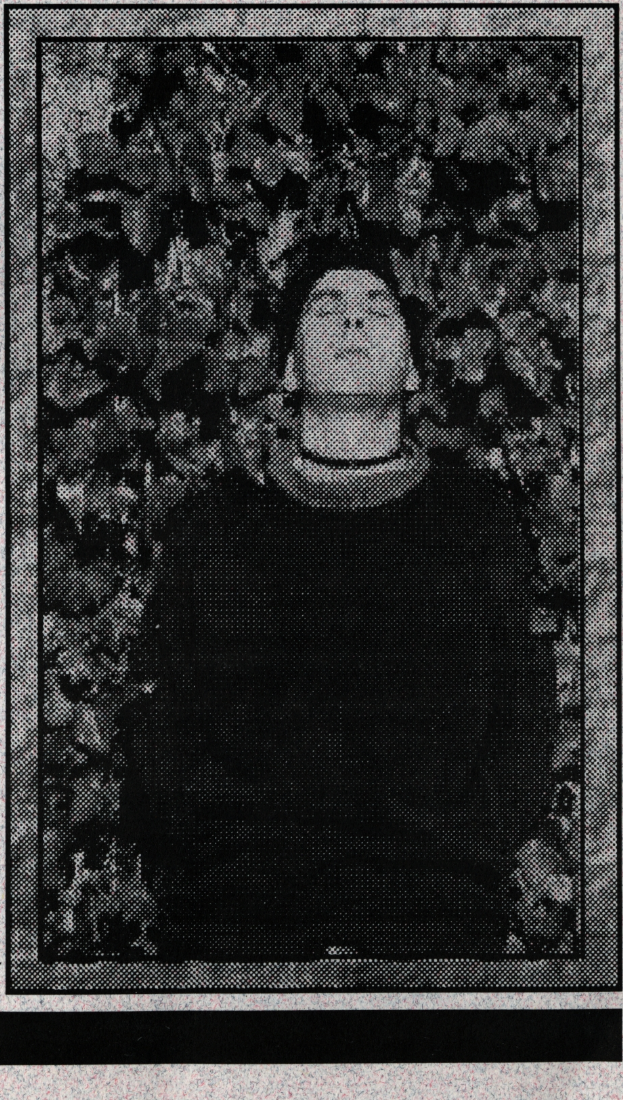
A: You're no longer a member of download. What happened?

M.S: Nothing happened. The break felt natural for all concerned. We're still friends. I'm very fond of everyone. I wish them tons of success. I just want to go my own way. can't commit to the kinds of tours that Download want to do and probably need to do. so the " end " for me feels right. The band developed (and is still doing so) at an amazing rate. My head is all of a whirr. I think I need to concentrate on my own sounds. thats all really. I really appreciate the impact that all of the guys involved had on me. I've been really surprised and touched by the volume of mail that I've had since I announced that I left. Very heartening.

A: Why is "How hollow Heart" such a pain to find?

M.S: Because you are living in Japan ! You should be able to order it on import. A friend of mine got it in South Africa .

A: What does the new SPASM album sound like?



M.S: It's very different to the first cd. It has been worked on by Martin and some overdubs have been added. In essence, the source of most the sounds is an improvisatory night at Invisible last August. when I found myself in Chicago due to a cancelled Download show. By co-incidence all of the members were in town plus David Marine. theremin player and all of the Evil Mothers. It's guitar focussed I think. harsh. riffy even catchy in places. More song oriented. Plus some very nice Neu-like grooves. ambience and harshness. It's an eminently tourable release and thats exactly what we intend to do in September. I'm very proud of it.

A: Contrast live SPASM to live DVOA.

M.S: Kind of hard due to the fact that Spasm has only recorded twice together. both in " live " circumstances. We've never done a paying show. The members of Spasm have spent about four hours in each others collective company. The first cd was recorded live infront of a handpicked audience. If i was to speculate. Spasm would focus more on song structures

(i use that term somewhat loosely) and I anticipate jumping around alot. Maybe moshing. Grinning. I think it would be a really fun show to go and see. DVOA is more of a sit down and tune in kind of experience. I hope. There is a
propulsion behind the new Spasm material that I hope will be somewhat incendiary to an audience.

A: What's "The lab" live show and what does it entail?

M.S: I talked to Stephen Collins in Chicago. He said he had a space to perform in. I said i would like to do a 10 hour show. It's classic. Theres no logical reason for it. There is no audience to speak of. He's publicising it but no-one is specifically invited. It's happening because we want it to. It will be meticulously documented and will be fed live to the web. So we will have observers but it's a beautiful antidote to the banality of playing live in piss stained rock clubs and all that goes with that. What Stephen refers to as " cock rock." I am playing live with Eric. David's Wright and Marine and hopefully Martin Atkins. We'll have some kind of musical sculpture set up. Dancers
hopefully. Projections. Radio simulcast. Web broadcast. Video and audio transcription. 10 hours of improvised music. It's the most exciting offer I've had and Stephen has pulled it off.

A: What is "Drumme and Basse" going to sound like?

M.S: It's a three track ep recorded during the same sessions that spawned How hollow Heart. Edited by Phil Western and Sheldon Drake. It's dubby beats, drones, whispered voices and the usual gamut of Spybey toys.

A: Why are you looking to get in touch with drum and bass programmers|

M.S: I have heard some material that is imaginative and streets ahead of most of the so called "experimental" musics. It's disciplined, rigourous and fun. I am not that keen on the more melodic material. Just the incessant harsh and repetetive structured stuff that I actually think would very well by being added to with thin, distant but pervasive dronal sounds. I think i could actually work within that genre.

A: Your favorite jungle producers of the moment are?

M.S: Don't have any. Drum and bass is being incorporated very covertly into all sorts of music. Listen for those super fast breaks. It sounds like a very hands on kind of music. I can't say that any one person has kind of jumped out and grabbed me by the throat. I suppose thats good really. It doesn't really strike me as a genre that is terribly egocentric.

A: Is "abrader ever going to get a full release on C.D?

M.S: Yes. Patience dear !

A: The Propeller remix disc. Describe please!!

M.S: I'm not sure where we are with that as I havn't been involved. Rame.the first Propeller cd is being reissued in a more convetional sleeve and I did recently finish a second Propeller cd with the other guys.called ORO.Should be out in the fall on Scratch.Only 22 tracks this time.No urine but I am considering releasing other bodily components in the general direction of the cd sleeve.

A: Jarboe?

M.S: I've sent her some material to work on.She likes it and is currently recovering from the last Swans tour. I hope she will have time to work on it soon. I am excited to be working with her. I am a long time Swans fan. Michael Gira is apparently going to produce the cd.Will be released on
Young God Records.

A: What's so Basic channel about a collaboration between Mick Harris/Scorn and yourself.

M.S: We both like the Detroit label called Basic Channel.

A: How did you become involved with Nanaimo's Ichor recordings.

M.S: I forget. I think Matt wrote to me and asked if I would be interested in releasing something on his label. I said yes as long as it wasn't DVOA.because of my relationship with invisible and Propeller because it is a Scratch related project.Matt said all the right things and impressed me with his sincerity. It's been an easy ride. Wouldn't have been possible without Jean-Yves. Matt and Ihave decided to do a series pitching me with a different collaborator for each cd. Jean-Yves and I are continuing to work together.

A: Will we see you performing live in either B.C or Japan this year.

M.S: As for BC.well.it's doubtful. Unless someone comes up with an interesting concept and location.like a deserted island.a boat.the top of a mountain or something similar. I really can't bring myself to suffer the 30 people plus a dog kind of audience that anything remotely interesting gets here in Vancouver. Eccentric suggestions are always welcome though. As for Japan. I'm weighing up offers.

A: Your music is unlike anything else around. Why do you think that is?

M.S: I've never really thought about it. If that is the case (I don't really feel I am in a position to assert that myself) then it's probably a combination of nature and nurture. We all live unique lives.we have unique backgrounds.. .Maybe what you hear and see is part of me.

A: Is the Mark Spybey of 96 different from the Mark of 97?

M.S: Slightly frayed at the edges. I'm another year older.

A: Would you say that the experiences of your youth have affected the style of your music.

M.S: Completely. I was essentially brought up by my Mother who did a really good stand-off job as my Dad died when I was 11 years old. My family are working class people.hard working and very down to earth. Thats something I feel thankful for. They had a big influence on me. They shaped my politics and passion. My home town also influenced my music. I'm sure that the landscape, the strange mix of nature and industry helped me conjure up sounds and images that are reflected in some way. I'm really very proud of being a Northern Englishman. It's a fascinating culture. I despise affluence. It's an attitudinal thing more than a mere description of posession. It seeps into your relationships,breeds dysfunctionality and sours your mission in life. It's very Thatcheresque." me..me..me.."Unfortunately. Vancouver fair reeks of it. I sense it mainly in young people and it's very distressing. I'm motivated by many things. Fundamentally it's my desire to

transcend the role that society wants working class people to adopt. I do what i do because of who I am .not inspite of it. It's my right. The reason we have such miserably dull art is because of this middle class stranglehold. If i hear one more person talk in glowing terms about Andrew Lloy d Webber I will eat my own liver. I've never stopped playing with things. As a child i was unstoppable.always had muddy and bloody kness. I'm still the same. I never stop to take in air. I just play with musical toys. I gave up football years ago. I should have kept it up. Making music is such a poor substitute for football.

A: Who would you consider your contemporaries?

M.S: That's an intriguing question. You know.there is a great deal of rivalry in music. I hope I'm sufficiently detached to rise above it. I can only say that I love the music of many people. Recently. of all the people I have heard. I feel closest in spirit to my friends Jean-Yves Theriault. Darryl Neudorf. Eric Pounder. Ryan Moore. David Marine. David Wright and Mick Harris. When i listen to Lull . I feel Mick is very close to where I am and Scorn is an interesting development.somewhere I might like to be. Jimmy Plotkin is also close in feel.as are bands like Main.whom I adore. I think Ryan has the potential to be very influential. He's bang on target. I only wish that many of the dubby techno influenced bands could have as much authenticSOUL as Ryan and instinctive appreciation of the music's roots. Knowing your roots is SO vital. It's what impresses me so much with a label like Asphodel.whom I understand is releasing a cd by Iannis Xenakis. a very wonderful contemporary classical composer and somebody I have admired for many years.

A: Who has impressed you musically recently?

M.S: Not Breathing. David Wright is really making some damn fine music. Everything I've heard by Mick Harris. I like Disjecta. The most recent album by Seefeel is very beautiful. Panasonic are a great band. I was sent a cd by Emmanuel Top.a NovaMute band and that is mighty fine. The new Autechre is a very sombre but compelling cd. I'm listening to alot of music such a Tuvan Throat Singing. Gamelan etc. I was sent a cd by Olivia Tremor Control which is really good. Ofcourse.the new Aphex is excellent. The "We" cd on Asphodel. As Is .is refreshing. I'm really quite excited about music right now. Being in a record store is alot of fun. I'm looking forward to the Can remix cd. The kind of album I would have killed to be part of.

A: Is the Vancouver scene conducive to making music?

M.S: Vancouver is. It's beauty and anonymity. As for the scene.well.no. I'm becoming increasingly reclusive and feel no particular alliance to a " scene."There may have been one.may be one for all I know but I'm not part of anything. I have friends and enjoy collaborating with them. It's a beautiful city to live in but culturally.quite dead. Probably the only thing I look forward to is the annual Jazz Festival. We always seem to get a few interesting bands here.last year it was Lol Coxhill's Recedents.the year before Charles Gayle. I feel much closer to that genre than the so called industrial scene.

A: What the hell happened to the Vancouver Canucks? Theories?

M.S: Goatee beards. Same as everything else.affluence breeds complacency. That and a handful of games that were robbed by dreadful refereeing. We're just not that good. The superstars have underachieved.they've had bad seasons. Our defence is soft and leaky and we lack a few good forwards. Also i really don't know about Tom Renney. It's hard to tell but I don't think he has the support of his players. However the big issue is the pro-American stance taken by the NHL management. Canadian teams seem to be having a hard time competing with salaries and our taxation system penalises rich bastards (or so they claim). I think the NHL needs to positively discriminate in favour of Canadian teams. The loss of Quebec and Winnipeg is unforgiveable. We're becoming secondary to NHL expansion into the most unlikely markets. The league is becoming soiled and diluted. The real issue is that we need to sack Gary Bettman the horribly pro-American team Comissioner. Vancouver deserves more support. Fear not, we'll be back.

A: What the new D.V.O.A studio looking like?

M.S: We have a city view, overlooking Downtown and Cypress Mountain. Actually, it's coming on. I'm not exactly salivating about equipment but I do feel comfortable with what I have. Gear has never been important to me. Music stores are full of anally retentive failed musicians. I loathe going in. I'm quite happy with what i have and if i need to. Darryl Neudorf's Miller Block studio is an ideal place for me to use. Jean-Yves also has a studio.

A: What all this about you and Eric Pounder?

M.S: Eric is a good friend of mine. I loved Lab Report and knew from when we first played together in Spasm that he was someone i could work with. He stayed with us over Christmas and we enjoyed each others company.

A: Confirm the rumour that you were going to let the Lab report boys renovate you loft space.

M.S: True. It never happened although Eric did some minor work when he was here. David Marine (Eric's room-mate) also taught me how to do faux painting.

A: What does the future hold for Mark Spybey?

M.S: More of the same. If it ceases being enjoyable , I will do something else. I'm not a slave to music. After we emigrated, I stopped making long term plans. Eventually, we fancy moving back to England. Well London actually. Who knows?

ends...

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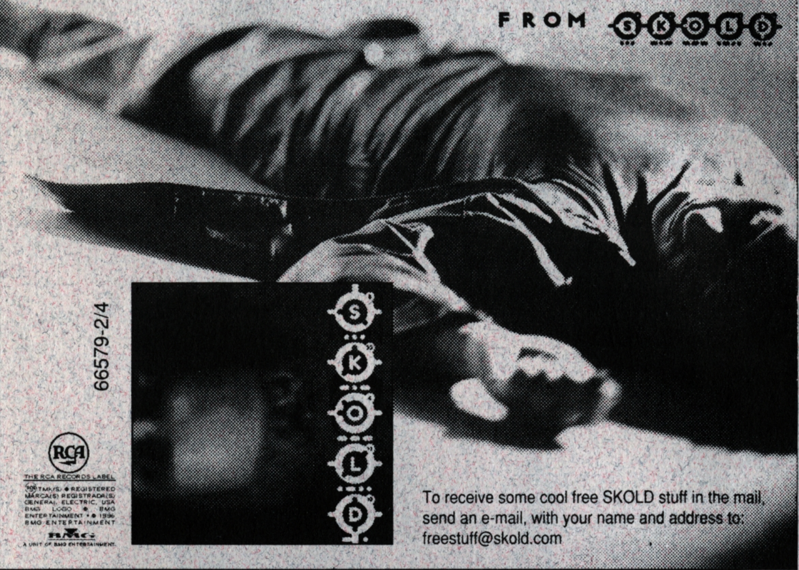

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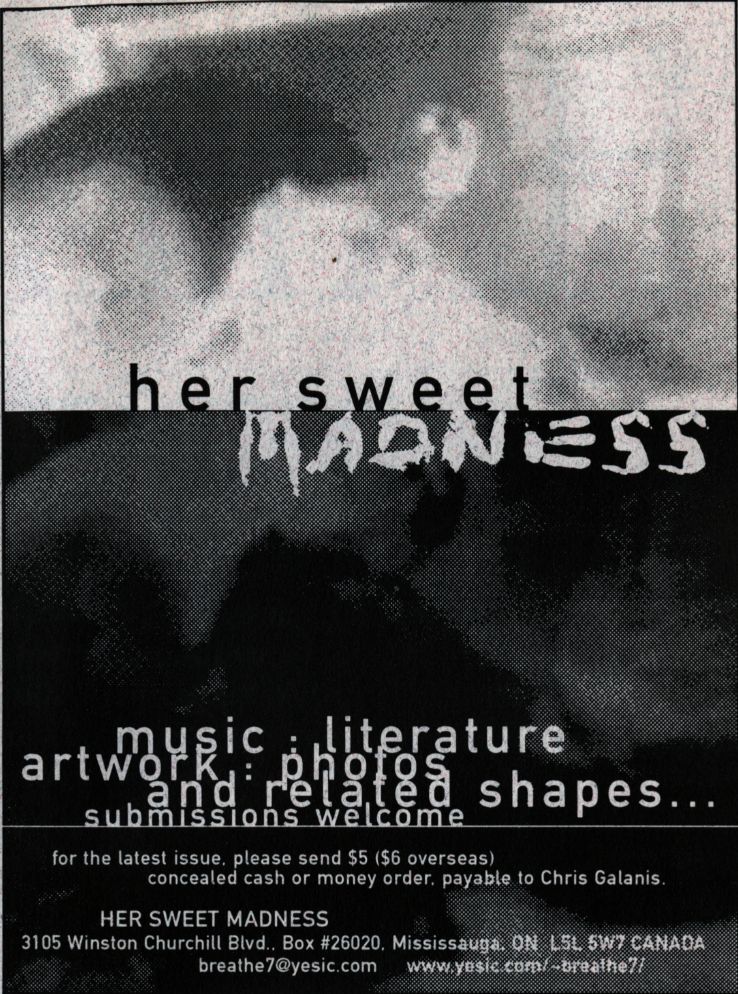

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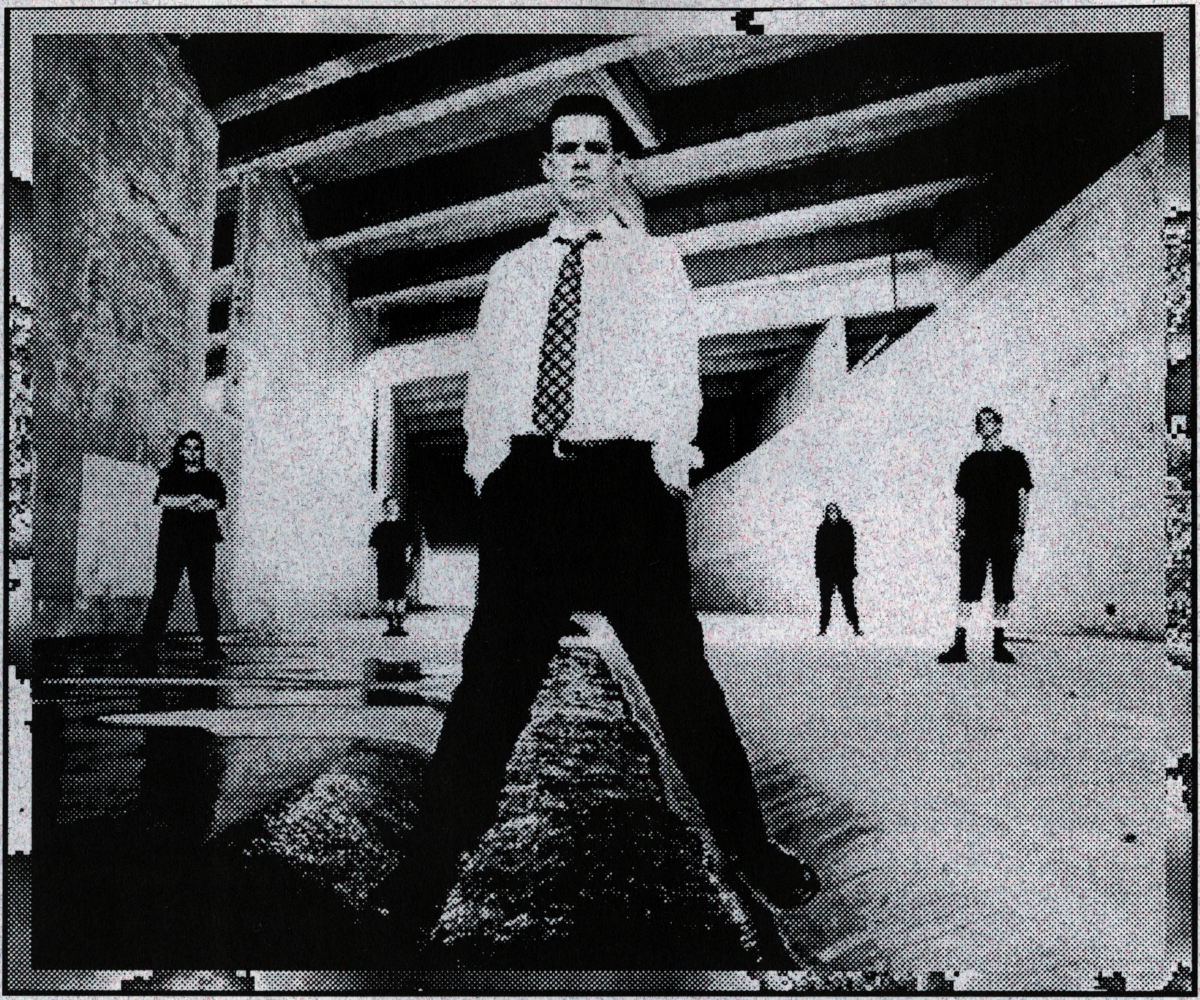
HATE DEPT.



HATE DEPT

By A.D. Humphreys

Hate Dept could easily be the epitome of a modern-day industrial cliche: inflammatory name, aggressive music, and hailing from California. But the band, and the man behind it, escape that pitfall through innovation, brains, a tremendous sense of humour -- and wanting to move to Seattle.

Hate Dept has racked up some impressive accomplishments in its brief recording and touring history, including: the debut album "meat.your.maker" charting in the Top 10 alternative records in Rolling Stone magazine in 1995; frontman Seibold being nominated as best new talent of 1995 in Keyboard Magazine for his production talents; charting Number 1 on the dance charts in Alternative Press magazine.

But the most impressive achievement is the music. A blend of aggro-guitar industrial and heavy electronics, Hate Dept produce songs that are danceable, aggressive, sometimes meaningful and sometimes fun.

The band is well-known for it's live performances, which strip the songs down to a punky, harsh affair and bring Seibold face-to-face with the audience. Or rather, in-the-face of the audience. Behind the scenes, Seibold is an introspective, enjoyable, bright guy with a quick smile. On stage, he comically takes the name Hate Dept to heart and becomes a great big, loud-mouthed, mucous-spewing asshole. Witty, energetic, gifted, and fun -- but an asshole none-the-less. And that creates some pretty unique interaction between the band and the audience. At a recent Hate Dept show at Nekropolis, a nightclub I help run in Hamilton, Ontario, Canada, Seibold's intense persona, quick repartee and ease in performing brought about the unusual situation where there was actual exchanges of some substance between the audience and the band between songs: questions about exchange rates and the deflated Canadian dollar; complaints about the lack of availability of Hate Dept CDS here; stories of the border crossing; comments on the similarities between the Hate Dept guitarist and Wayne Hussey; and thoughts on the role of disco in modern music.

After the show, we sat down for a chat with Seibold.

Q: Let's start with first impressions. The name Hate Dept certainly makes an impact, some might call it inflammatory. Can you tell me the background to the name?

Seibold: We did it the old fashioned way. We made a list of names and in that list of names was Hatesicle -- like Popsicle -- because it was a joke. That was about three years ago and there was a lot going on with the government in the United States, especially with the State Department and Congress. I thought about State Dept, and jokingly, instead of saying Hatesicle I said Hate Dept, and it stuck. It was funny; it sounded so wrong that it sounded cool. So I kept it. I kept it also to irritate amanager at that time, because he wanted us to be more commercial and I was going for less commercial. Like you said, it's inflammatory, it makes people wince a little bit, so we chose it.

Q: Have you had any trouble with the name? Any rabid fundamentalists organizing boycotts or pickets or anything?

Seibold: Colleges don't like the idea of us playing there. We've done one college gig which was set up through someone in Wisconsin, but it is very hard for us to play at schools and colleges. But nobody has boycotted us yet.

Q: Do you get a lot of people thinking you're a white supremacist group or something?

Seibold: Plenty of time. People ask me if I'm a racist all the time.

Q: And are you?

Seibold: Absolutely not. In a way I think the whole Hate Dept thing iskind of a joke back onto itself. I think it is nutty that people will single out people because of their race, their color, their religion, or their sex -- to single anybody out for any reason and then to hate them, or treat them differently, seems stupid to me. So a lot of Hate Dept material is kind of directed at that.

Q: What about the concept of hate being a positive force for change?

Seibold : Possibly. Most revolutions have come through hate. I wouldn't say that Hate Dept is perpetuating a revolution, but... everything and every place I've been seems to be in great need of change.

Q: Let's move to lyrics. Many of the Hate Dept lyrics seem like angry poetry. How do politics effect the message of the band?

Seibold : I think the first record probably had a lot more to do with politics and culture. The new record tapped into emotions, like with relationships and personal experiences I've had. I think what I've tried to do with the new record is to work with things that give us another voice that allows us to tap into new mediums for writing. It doesn't have to be about politics, it doesn't have to be specifically directed at things I think are wrong. You can take the song I Don't Know You which is about a failing relationship -- I've always wanted to be that diverse. I think we've achieved that. But political if we want to be, or cultural if we want to be.

Q: Now let's talk about the music. Aggressive certainly, danceable at times, but there's a lot of substance there, it has some beef to it. In what terms do you think of Hate Dept musically?

Seibold: I'm completely inspired by the live performances. The people I have with me -- Ryan Daily on keyboard, Charles Hunt on drums and Coby Basset on guitar -- totally, totally inspire the way we sound on the records too. Obviously the recordings are more refined than the live show, but the live show is what kicks me in the ass to be hard. The harder things I've done, New Power, This Doggy Bites, the dynamics of those songs are completely robbed from the theatrics of the band. I took the song This Doggy Bites and stole the dynamics from the way we play Drew live. We play Drew like Start Digging is recorded, so the band totally inspires me to record and write the music that I write.

Q: Can you tell us a little Hate Dept history?

Seibold: It was kind of born from another band called Cupid Falling. Two keyboard players, a drummer and I sang. More electronic but still hard. There was not a hell of a lot of support in the electronic music scene at the time, so I just decided to put more aggression into it, change the name and become more of a punk because of it. And it worked. Hate Dept exceeded what Cupid Falling did. Cupid Falling was about a two year project and within the first year Hate Dept had already far surpassed what they did.

Q: Neurotic, 21st Circuitry, Re-Constriction, Cleopatra, all these labels seem to have had a piece of you... who is Hate Dept signed to?

Seibold: Neurotic right now. The first record was on 21st Circuitry. It was a one album deal and he made a pitch on a second album but it went to the highest bidder, which was Neurotic. Neurotic will most likely dump us before the end of the year.

Q: Why?

Seibold: Probably record sales. The industrial genre was cool and interesting for them and for us it is great, but they don't sell enough records off of us. I'm talking to people. I can't talk about who I'm talking to.

Q: You've been making a bit of a name for yourself on the other side of the mixing console as well doing studio work, remixes, production work. Who have you worked with I know you've done stuff with 16 Volts, Society Burning, but I've also heard the names Berlin and Ice T!

Seibold: I've done a lot of work with Kevorkian Death Cycle ... I did remixes for Ice-T, the demos they put together for Body Count; I did two remixes there. And then Berlin... I went in there to write with Terry (Nunn) and John (Crawford). And then they kind of broke up, so I stayed with Terry and I've done some shows as the keyboard player with Berlin.

Q: The Berlin context kind of blows me away -- their song "Sex..." is a classic.

Seibold: Absolutely a classic. That whole first record is a classic....I'd be on tour with Berlin right now if I wasn't on tour with Hate Dept.

Q: Now Hate Dept on tour... The Omniprescent tour seems to be a pretty gruelling piece of work. How is it working out?

Seibold: It's a lot of shows. On the level that we're touring it is very gruelling. We're doing all the driving and setting up ourselves and it's a lot of work. But it is still so good for us. It's the best way to be visible in the industrial scene going out and doing shows. It's gruelling and the press from that alone was insanity -- everyone did reviews of the shows, good and bad.

Q: Whenever I read anything about Hate Dept, the writer seems to mention your remarkable live performances. Is performance a special love? A special talent?

Seibold: I'm into it. I love playing. I think I'm tapping into something that a lot of artists are afraid to do, which is to look a little stupid. I make a little bit of fun of myself; I make a little bit of fun of everybody in the crowd. Sometimes more than others.

Q: You were pretty tame tonight....

Seibold: Ya, ya. Very much. I was tame tonight, very tame. I've had people throw glass beer mugs at us, I've been so aggressive with crowds that people try to punch me and stuff. I use different approaches for different venues. It's kind of humbling coming to a different country when you get that kind of treatment at the border. They weren't mean and rude they were just doing their job, but it kind of pushes you back a little bit so it was easy to make fun of myself. But still I was just mean enough to keep their attention. The spitting business always seems to make people a little confused. I picked these band guys for that reason, they are all great performers. Everybody in the band moves a lot, they sing well, they're excellent musicians. I don't think I could settle for less than these guys right now.... We've done a lot of shows and I've seen clubs where the crowd gets into absolutely not at all. Tonight was a good show for us.

Q: What has been the reaction thus far; has the audience differed from city to city?

Seibold: Absolutely. Hamilton doesn't seem like a really big city to me. The big cities -- say Chicago, Los Angeles, New York -- that's where the crowd reaction is the least. Because those people are so jaded; they've seen a lot more than most people. They see a lot of violence in the streets all the time. I just have to use a different tactic there. That's when I really have to be fearless and do whatever I have to do to motivate them, and sometimes it really works well. In New York it worked brilliantly. I was just really hostile there, to a point where I think they believed it, where they believed me.

Q: Believed that you're an asshole?

Seibold: Ya. That I can really be a shithead and if someone's gonna throw a blow I'm gonna take it. Sometimes it really works. I'll do whatever I have to do to make a show effective and unusual. If that means someone's gonna punch me or throw a blow I'll get it.

Q: I understand this is your first foray into Canada, is this your first out-of-U.S. show?

Seibold: It is. And judging by how well I perceived it going, I'd love to come back. I'd really love to. It was a great time.

Q: I'm not mistaken in that Hate Dept's studio output, on record, is just you.

Seibold: I do it all myself. I do it as a matter of convenience. Dragging them in to play their parts that I can play just as well myself on my own schedule doesn't make sense... I like it. I get to make a mess of the studio. I get to get frustrated and talk dirty to myself and I don't have to worry about making someone else uncomfortable with the frustration of
it.

Q: And what does Hate Dept listen to in the tour van when you're on the road?

Seibold: We have a lot of different tastes in this band. Keyboard-player Ryan is a heavy-weight industrial guy. He likes :wumpscut: and Haujobb and a lot of that EBM stuff. The guitarist is kind of a rocker. He likes Prong, he likes Gwar. He's a huge Liz Fair fan. The drummer likes everything fast and pissed off. He likes Pantera, Slayer, Ministry. He likes really hard music. He likes rap. I like rap, too. I like a lot of the stuff Dr. Dre produces out of

California, just because the production is so slick and so sweet. I'm a big Sade fan; a Kraftwerk fan; a Killing Joke fan. I listen to The Jacksons, Nine Inch Nails, Skinny Puppy. VIVISECT VI is one of the best albums ever made. I just love that record. I love Numb, too, another band I'm pretty influenced by.

Q: Anything you'd like to add?

Seibold: Something I'd like to say... I don't know how many young readers you have, but Hate Dept is not like a straight-edge band, but none of us smoke or drink or take drugs, because as frustrating or painful as life can be it's better to feel the pain than to escape it. Part of the reason we're successful and do a tour like this is because we're clean. We love music and believe that experiencing it is better than escaping it. If I can make that impression, that's the biggest reason I like to talk to fans after shows. I'm old. I just turned 29. You can't put a price on life. Life is so important and it means everything to live it and feel it and experience it. As fucked up as it is, escaping it is worse. You don't realize how much of your life you missed until you're 29, until 30, until 31... To anybody who is young, just bear with it, cry a little if you have to, but escaping... I know so many people who try to escape. In the United States, especially in California, it's the thing, to escape, to smoke out, do whatever drug you can, to numb yourself. That's something I like to try to make an impression on young people. It's OK to be sober. Being fucked up may be cool in magazines but it is more cool to be sober and be smart and make an impact on others.

Q: Ironic the border guards searched you so diligently...

Seibold: I always chuckle when we get pulled over by the highway patrols across the United States. They pull us over and they bring the search dogs out and they go through everything because we're a band. And I just snicker. I hope it wastes their time to a point where they get pissed. I tell them point blank when they pull us over, "you're not gonna find anything, we don't take drugs, we don't even drink, we don't even smoke." Isn't that weird? Four musicians and none of us smoke. It's bizarre. I smoked for five years and I miss it. For the nervous guy it's a great habit. But I'm glad I quit. I hate to see young pretty people smoking their life away. That is one thing that makes you look old, man.

Selected Discography:
- * Omniprescent (Neurotic, 1996)
- * Mainline e.p. (Neurotic)
- * meat.your.maker (21st Circuitry)

Some Compilation Appearances:
- * Nekrology (Konsortium)
- * Torture Tech Overdrive (Cleopatra)
- * Must Be Mental Vol. 11 (Dark Vinyl)
- * There Is No Time (Ras Dva)
- * Coldwave Breaks (21st Circuitry)
- * Thugs N Kisses (Re-Constriction)
- * Chaos (COP International)
- * Scavengers in the Matrix (If It Moves)
- * The Cyberflesh Conspiracy (If It Moves)

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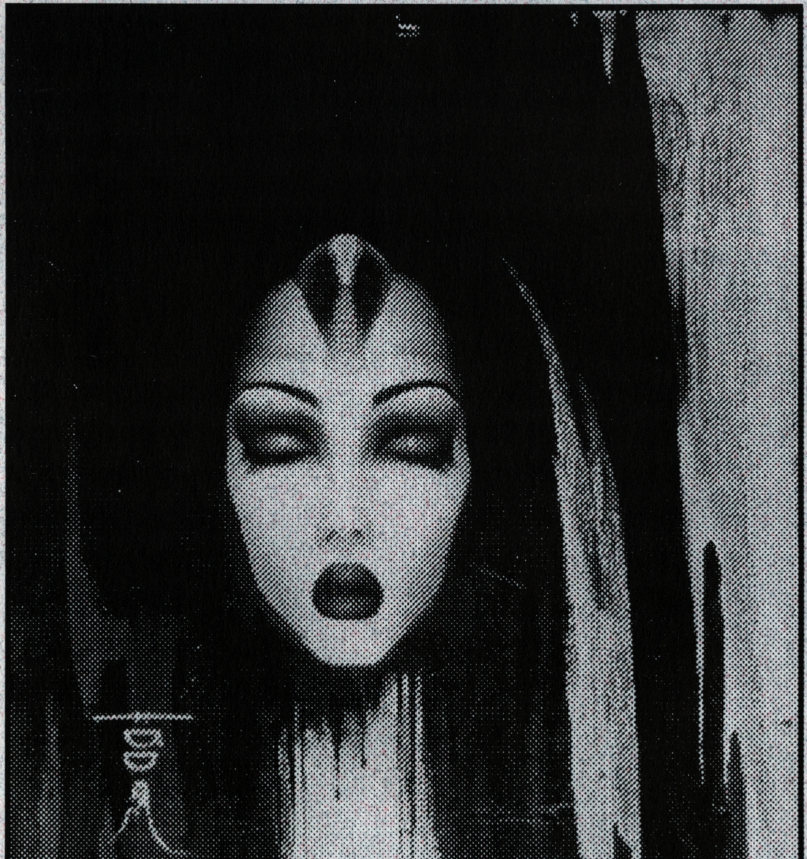
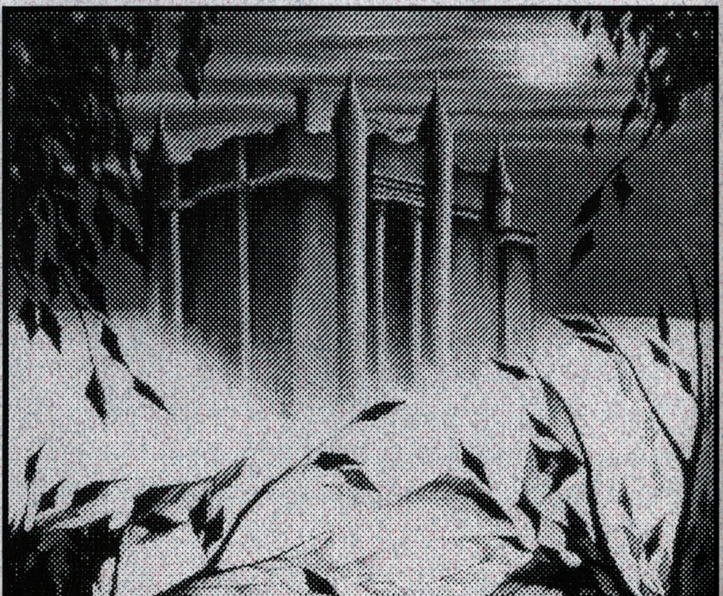
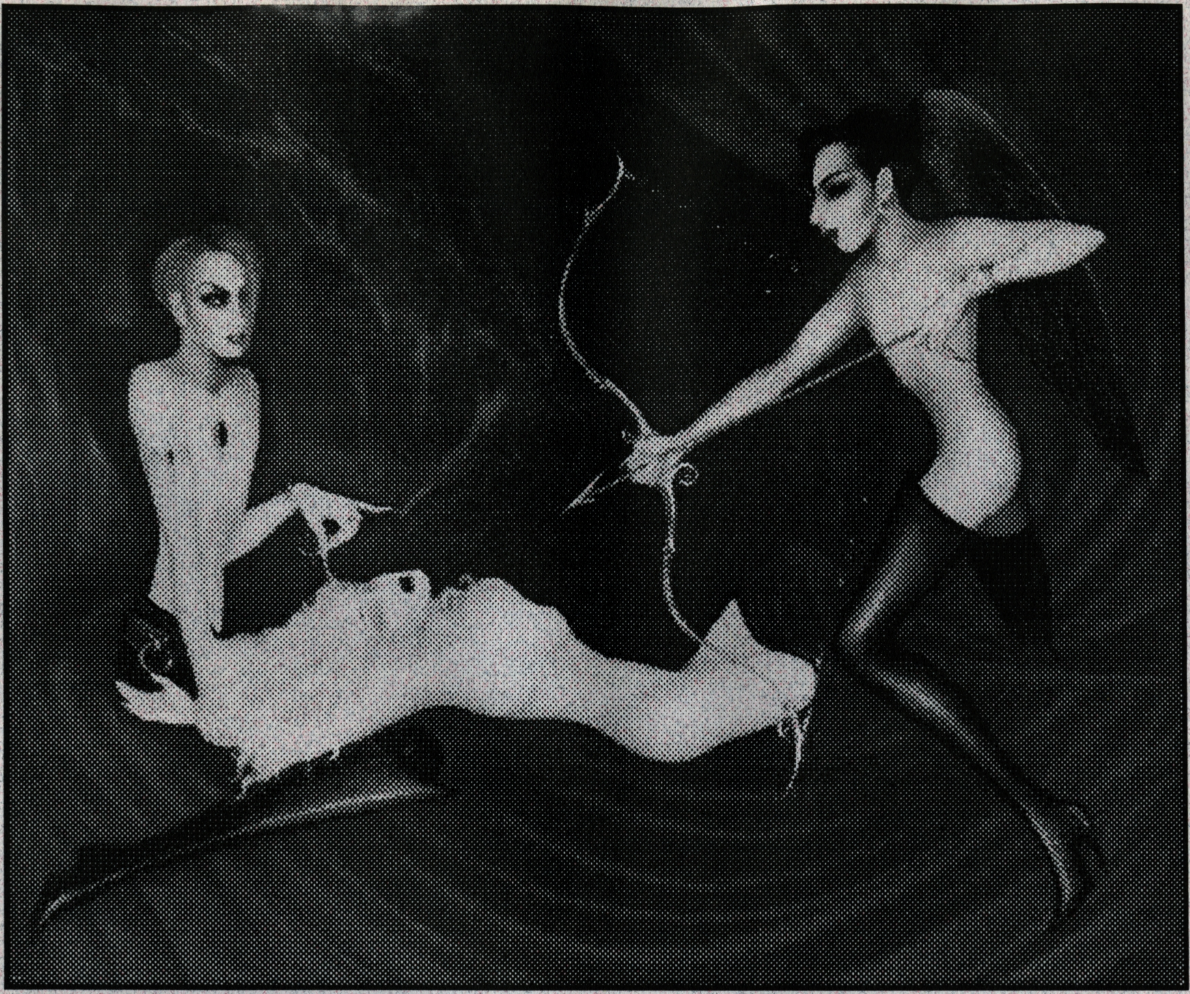


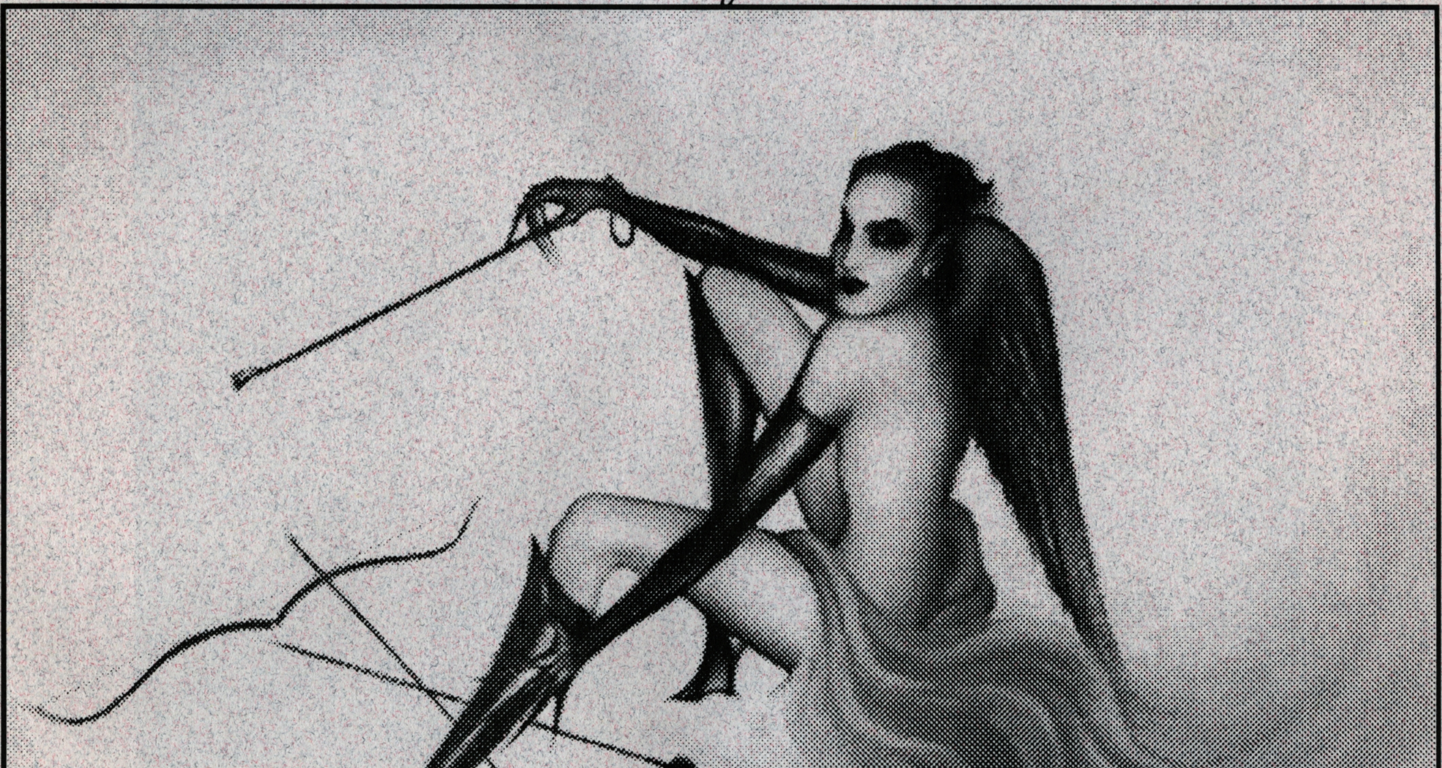
2 Silents 2



Isolation

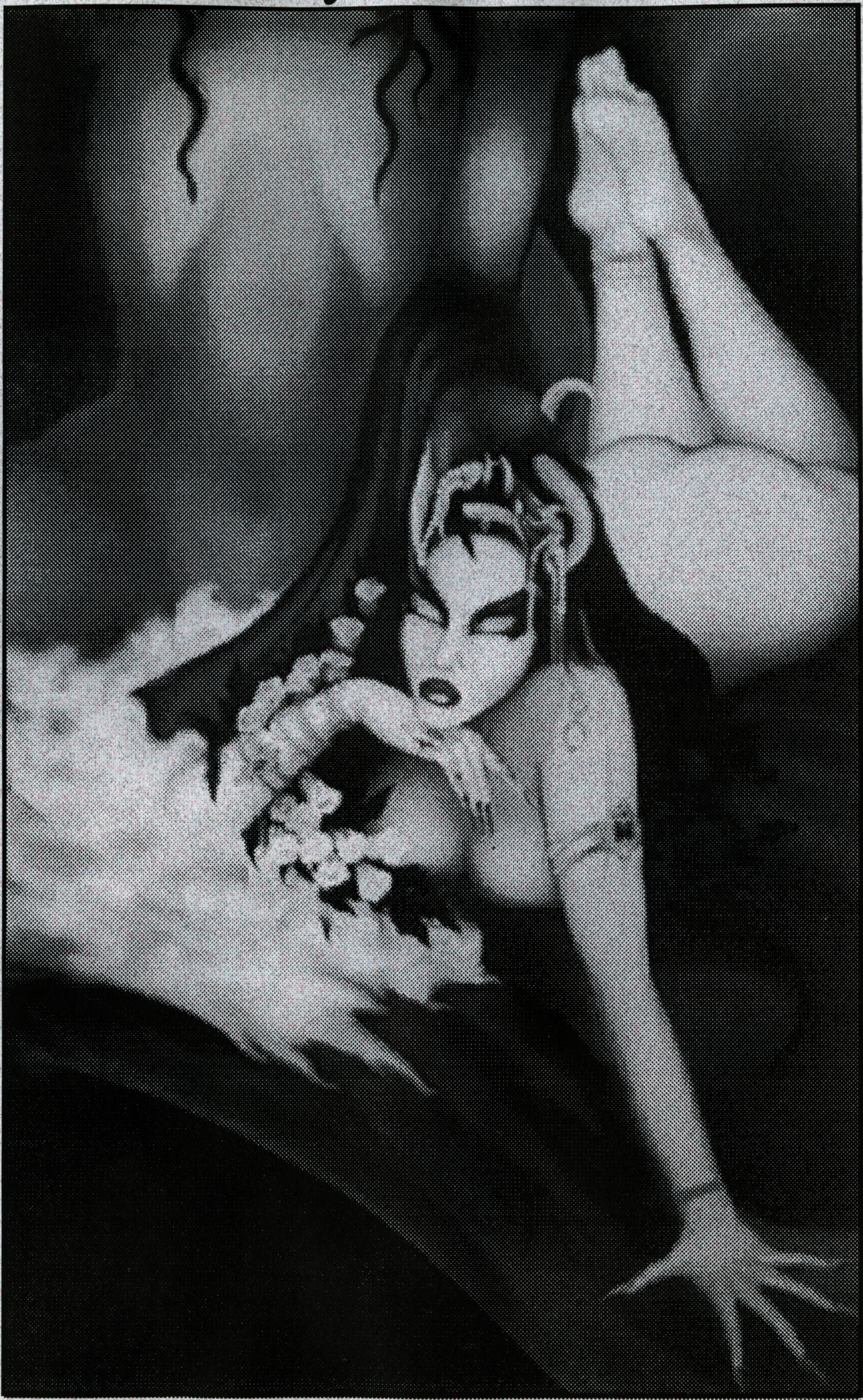


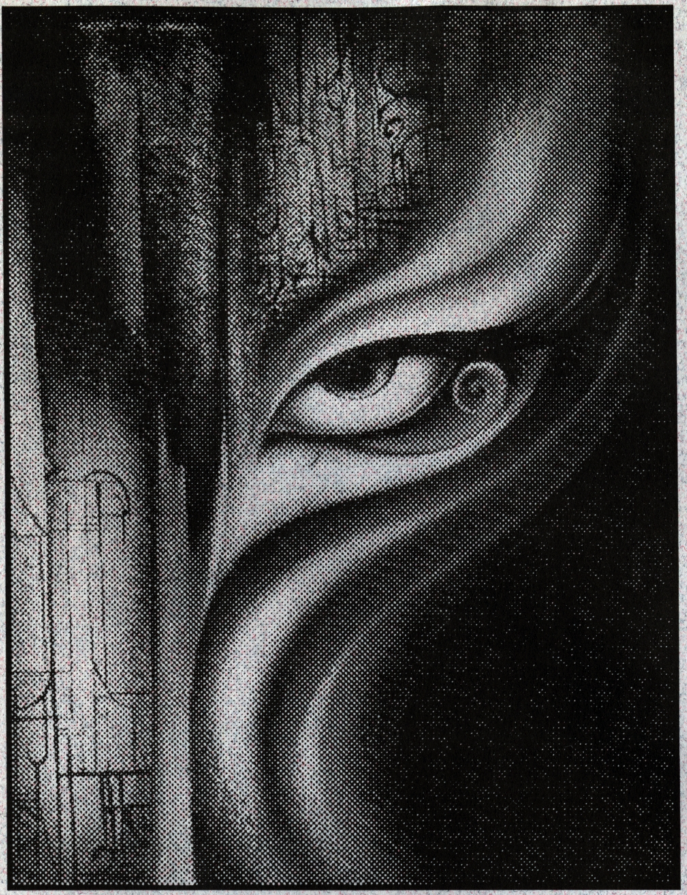
At Play



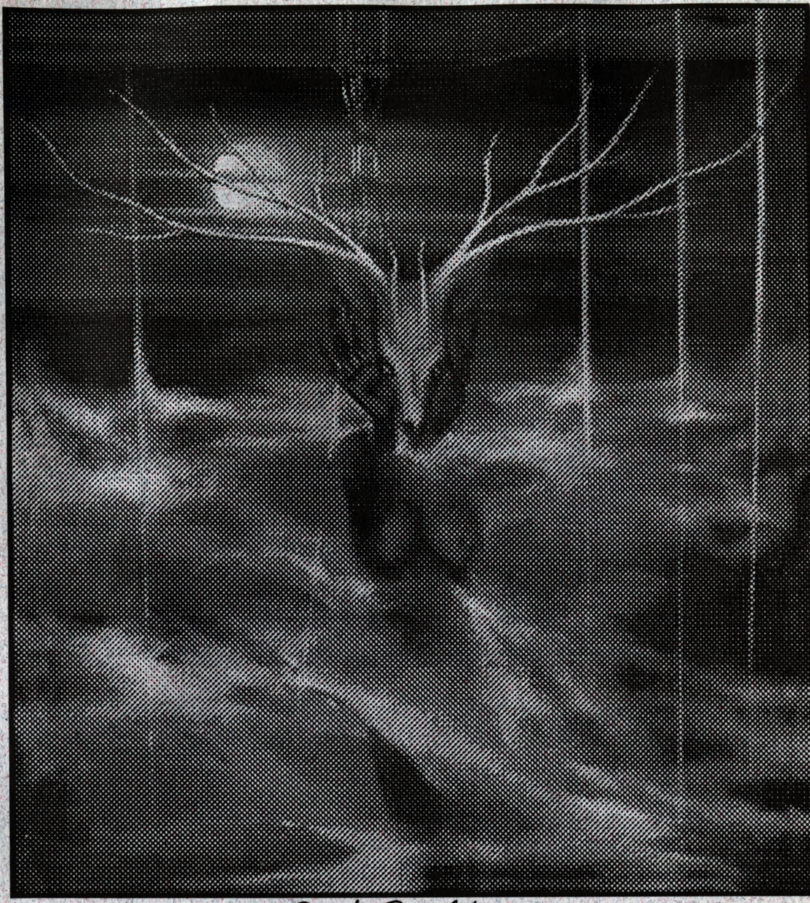
Cupid The Voyeur

Reflected 64

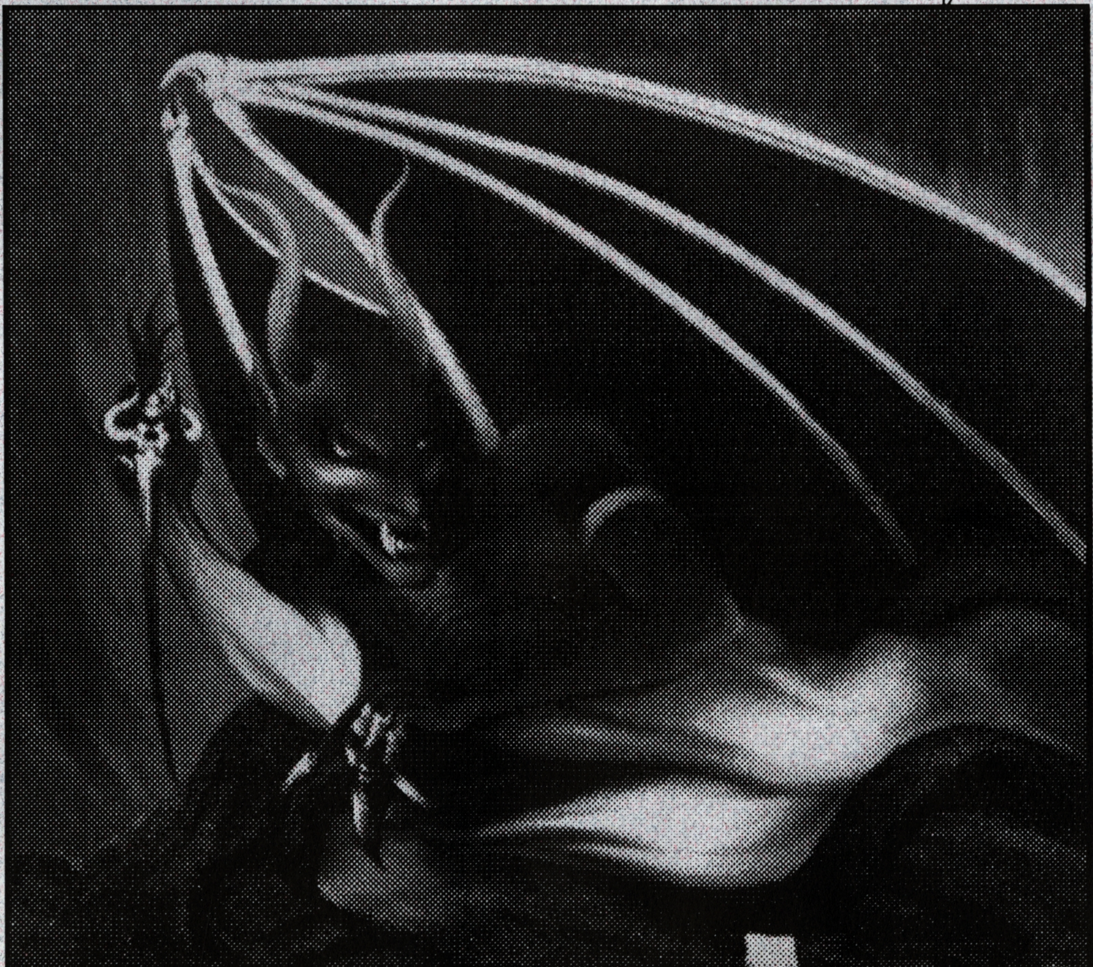




2 Silents 1



Don't Be Afraid



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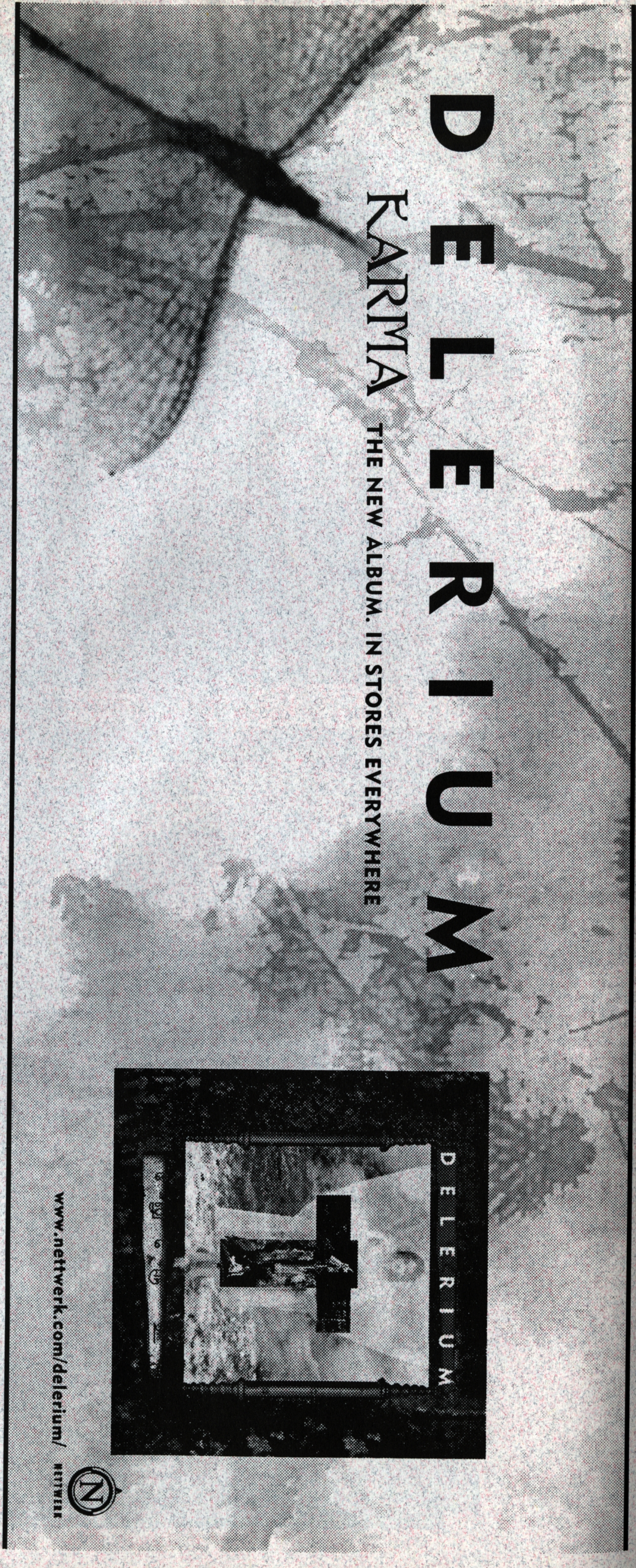

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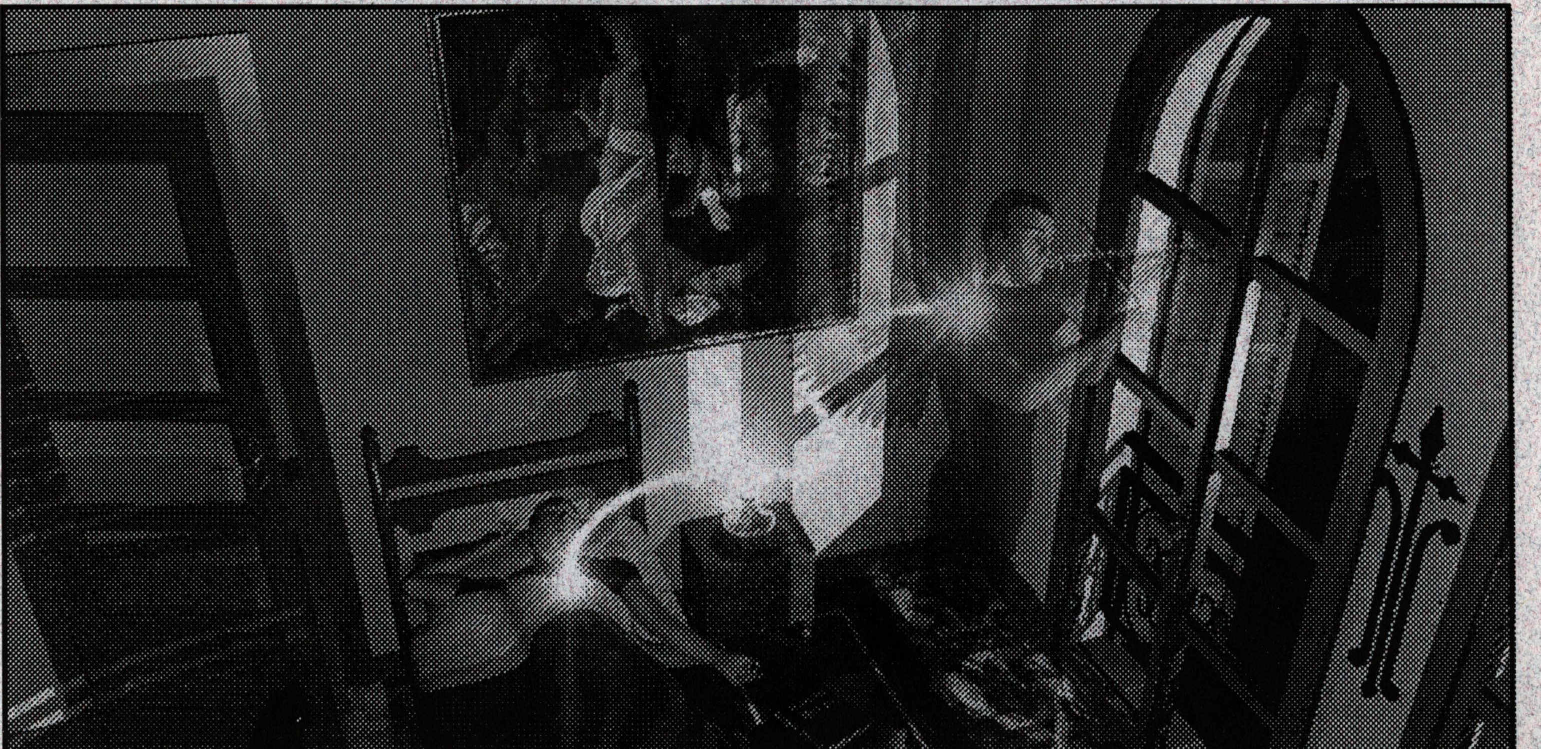

'The Sound of Silence'

'Nefertari'

The Photographic Art of Heather Renee Russ

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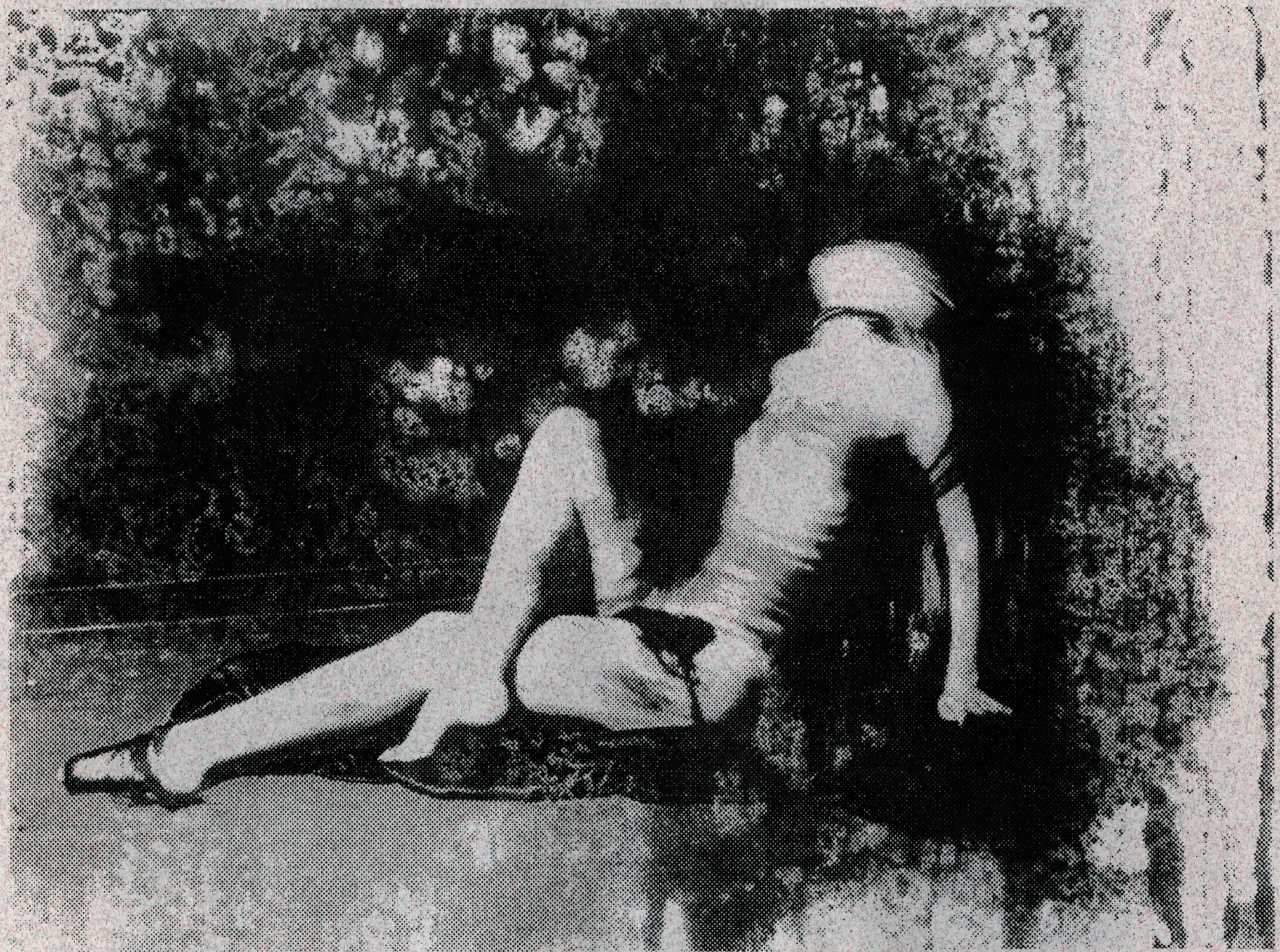

Womanifest 2

Female Infanticide 1

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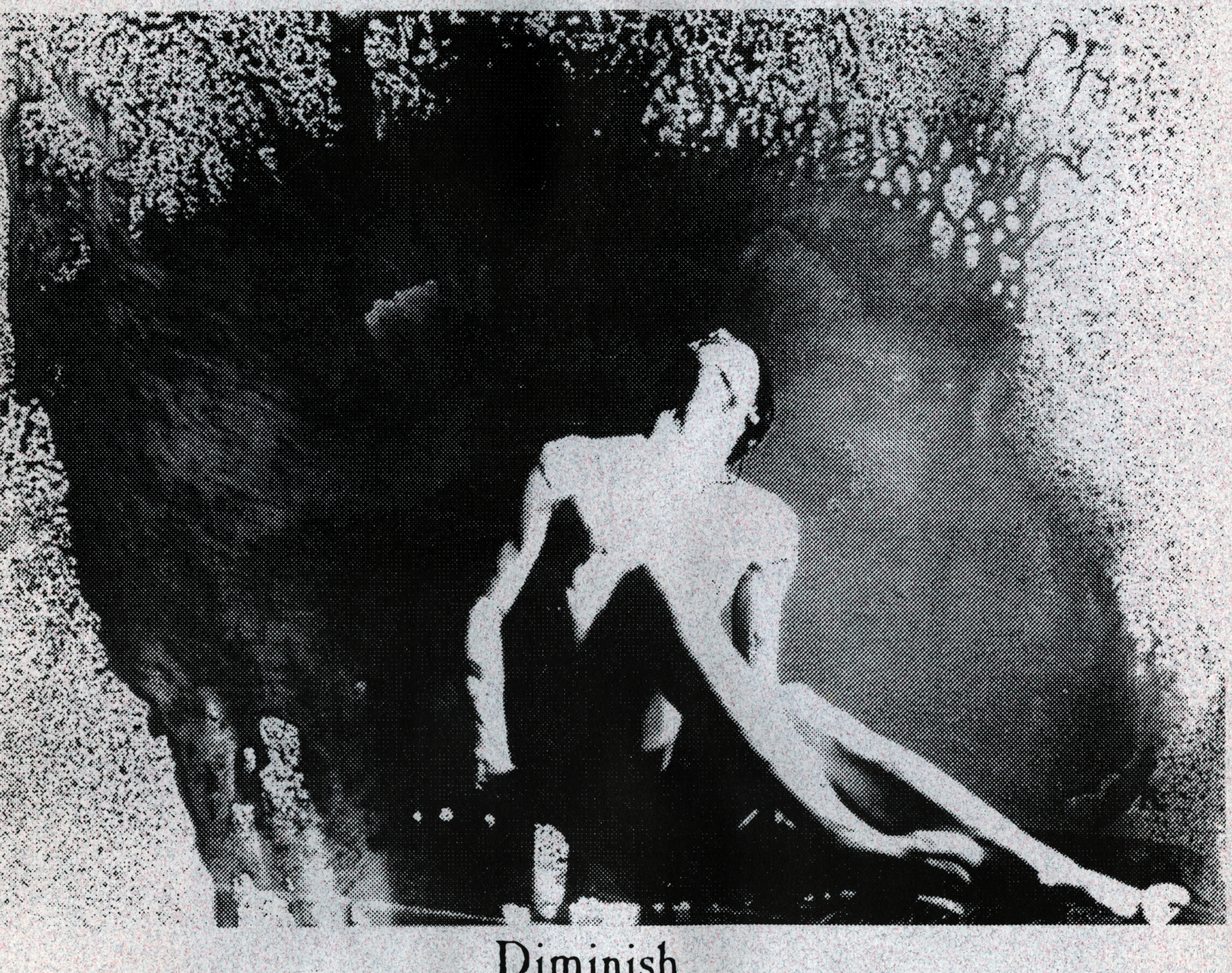

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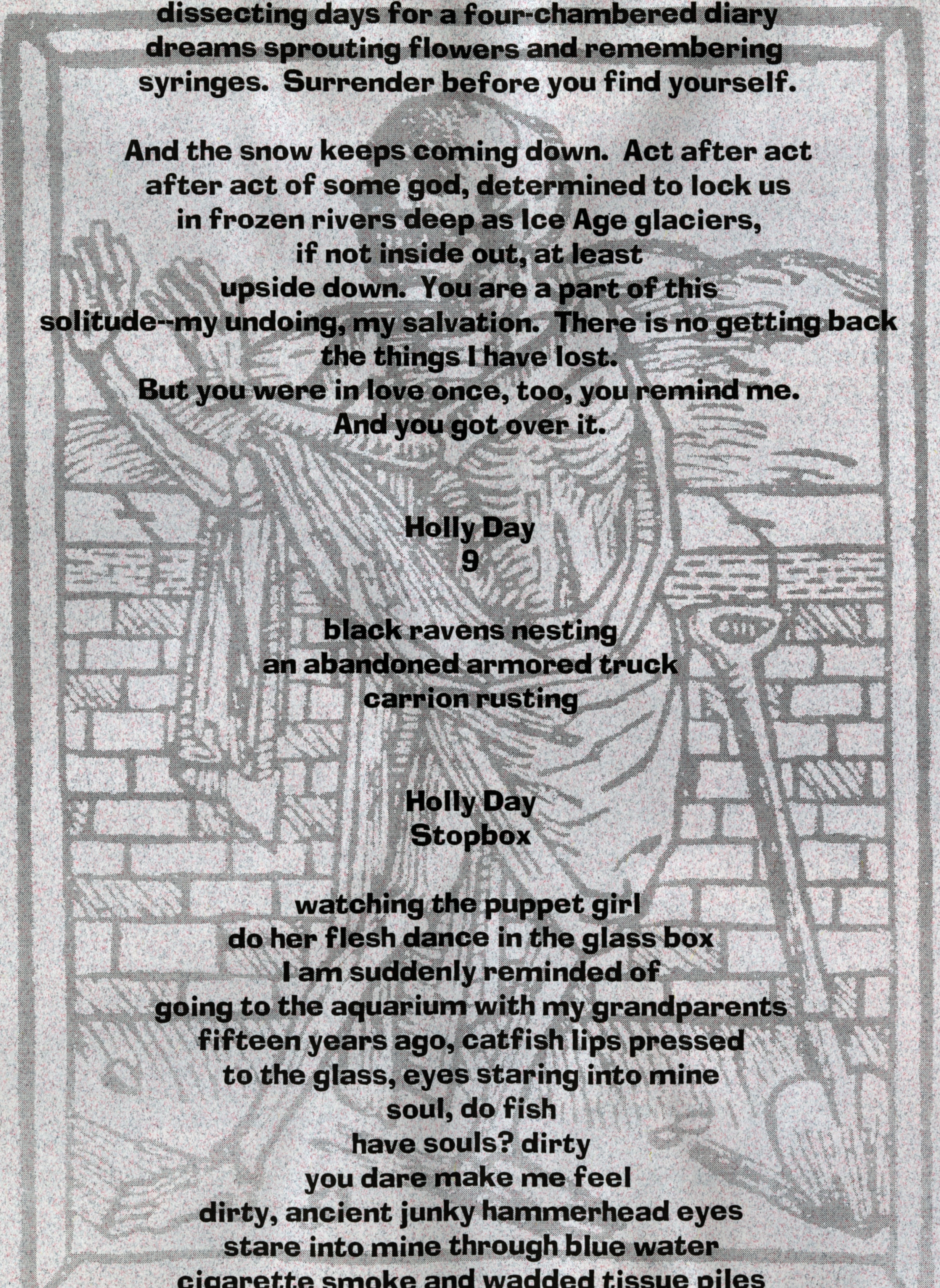
POETRY



Holly Day

The Dogs of Pompeii

You are part of this solitude that hatches
so softly--my undoing, sacred, all of what
is forgotten. I lie awake nights, somewhere always
dissecting days for a four-chambered diary
dreams sprouting flowers and remembering
syringes. Surrender before you find yourself.

And the snow keeps coming down. Act after act
after act of some god, determined to lock us
in frozen rivers deep as Ice Age glaciers,
if not inside out, at least
upside down. You are a part of this
solitude--my undoing, my salvation. There is no getting back
the things I have lost.
But you were in love once, too, you remind me.
And you got over it.

Holly Day

9

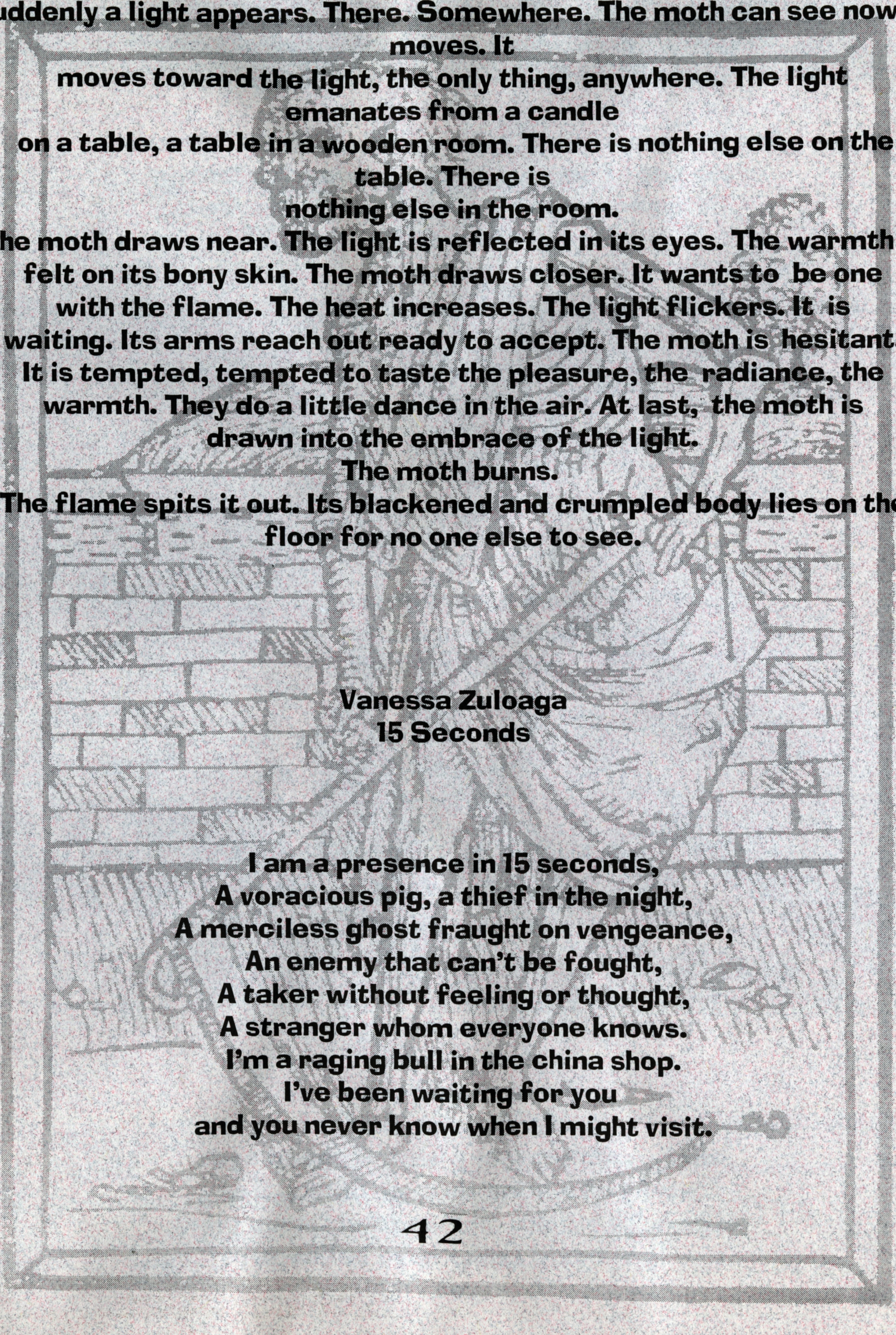
black ravens nesting
an abandoned armored truck
carrion rusting

Holly Day

Stopbox

watching the puppet girl
do her flesh dance in the glass box
I am suddenly reminded of
going to the aquarium with my grandparents
fifteen years ago, catfish lips pressed
to the glass, eyes staring into mine
soul, do fish
have souls? dirty
you dare make me feel
dirty, ancient junky hammerhead eyes
stare into mine through blue water
cigarette smoke and wadded tissue piles
how could I ever have believed
you

POETRY



Vanessa Zuloaga
The Candle

There is nothing anywhere .Only darkness .Absence of light .And a
moth Lost.
Suddenly a light appears. There. Somewhere. The moth can see now. It
moves. It
moves toward the light, the only thing, anywhere. The light
emanates from a candle
on a table, a table in a wooden room. There is nothing else on the
table. There is
nothing else in the room.
The moth draws near. The light is reflected in its eyes. The warmth is
felt on its bony skin. The moth draws closer. It wants to be one
with the flame. The heat increases. The light flickers. It is
waiting. Its arms reach out ready to accept. The moth is hesitant.
It is tempted, tempted to taste the pleasure, the radiance, the
warmth. They do a little dance in the air. At last, the moth is
drawn into the embrace of the light.
The moth burns.
The flame spits it out. Its blackened and crumpled body lies on the
floor for no one else to see.

Vanessa Zuloaga
15 Seconds

I am a presence in 15 seconds,
A voracious pig, a thief in the night,
A merciless ghost fraught on vengeance,
An enemy that can't be fought,
A taker without feeling or thought,
A stranger whom everyone knows.
I'm a raging bull in the china shop.
I've been waiting for you
and you never know when I might visit.

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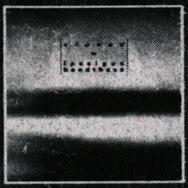

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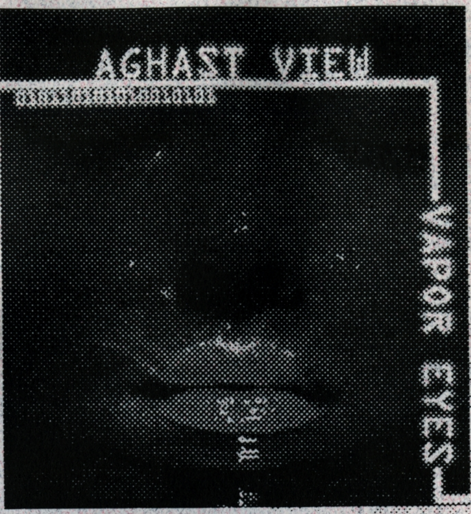
DEATHGRIP REVIEWS

Deathgrip reviews are for the most part , music that grabs you by the throat and doesn't let go, until the last gasp of breath leaves your listless , tortured body , then revives you and does it again!

Aghast View , Any Questions?
Aphex Twin , Apoptygma Berzerk
Black Tape For a Blue Girl
Call , Cavern of Sirens
Chemical Brothers , Chemlab
Clay People , Con
V/A-Continuum
V/A-Covered in black
Dead Can Dance
Dead Voices on Air
Deathline International , Delerium
Diatribe , Die Form
V/A-Diva X Machina , Dive
Dream Into Dust , Edera
Electronic Hellfire Club
Elegant Machinery
Faith and Disease
Fektion Fekler , Forma Tadre
Godflesh , Gravity Kills
Grassy Knoll , Haujobb
Index , Iron Lung Corp.
Kevorkian Death Cycle , KMFDM
Leaether Strip , Luxt
Malign , Meat Beat Manifesto
V/A-Mind Ripper , V/A-Nekrology
Ninth Circle
V/A-Operation Beatbox
V/A-paradigm Shift
V/A-Plastic comp.
Prodigy , Psychotropical Heatwave
Razor Skyline , Rezz
Rose Chronicles , Scar Tissue
Scorn , V/A-Shox , Shroud
16 Volt , Slave Unit
Sofia Run , Spahn Ranch , Spasm
Sub Version , V/A-Sweet
V/A-Taste this 5 , Testify
The Tear Garden , Tinfed
Trauma , V/A-Undercurrent PDX
Unit 187 , Urania
Vidna Obmana
Waiting For God
Women of Sodom

Aghast View: Vapor Eyes (Cri du Chat)
Don't ya just love industrial remix albums? Actually it's not that bad. Rather good to tell you the truth. Reminds me of Mentallo and the Fixer yetcomes straight out of the heart of Brazil. The three remixes of the track "Chemical Warfare" stand out as they're funky, original and blessed with a decent sense for programming. Also of note is the Wumpscut mix of Vaporize,lovely EBM for the dancefloor. A charming album that will impress anyonefond of the current crop of darkwave that's in the walkman of most rivetheads. (James)



Any Questions? : Death (Floating Fish Studios)
Any Questions? do come out of the Skinny Puppy mold , with the Ogre-ish vocals , and the death and destruction lyrics and samples . Tho they have more of a spacey sound to the electronics. This two man project of MC24P , and Ttam Troll , do have talent , but need a little more originality , and better production. Any Questions? are a promising sounding band , and do weigh better than many acts that have followed the Skinny Puppy era . With more originality , this could be a very promising act. (Jim)

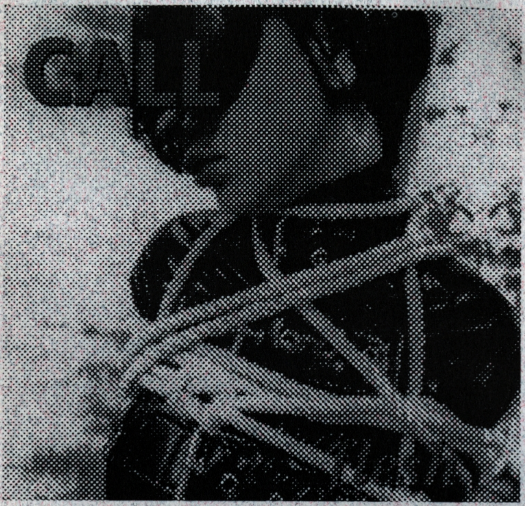
QUESTIONS?
DEATH

Aphex Twin: Richard D. James Album (Warp Records)
Another fantastic production by one of the artists setting the parameters of today's ambient techno sound. Utilizing tons of organic derived sounds and convoluted rhythmic sequences, this disc is less raw technology and more human oriented. The track 'to cure a weakling child' is a striking blend of these elements with haunting vocal samples. A very accessible bit of cutting-edge synthetic sound. (Jason)

Apoptygma Berzerk : 7 (Tatra Productions)
This one man project of Grothesk ,coming from Norway is **EXCELLENT** , from the first song 'Love Never Dies', which has a sample of a chanting choir from the movie (I think) 'The Omen'. 'Love Never Dies' is also a theme to Bram Stokers 'Dracula'. The song 'Mourn' has a Depeche Mode feel to it , and has sampled Kurt Cobain on guitar, also it is dedicated to Kurt Cobain. You can feel a small influence of Haujobb in this album, and with 'Non Stop Violence', you can easily hear the influence of Front 242 , with 'Deep Red' , you can hear the influence of Leaether Strip coming out. Overall a very good electronic album , with many different influences , this release changes throughout , never leaving the listener bored! (Jim)

black tape for a blue girl

Black tape for a blue girl: Remnants of a deeper purity (project)
The sound and music arrangement totally stick to the Black Tape formula , but does add more cello and strings. More of an acoustic sound than previous releases. Lucians voice is as beautiful as ever , and Sam's electronic layers add sensuous Rhythm to the gothic monster that is Black tape for a blue girl. Mirrored shadows , and things left unsaid , portray the feeling of the music.(Jim)



Call:Flesh (ConSequence Records)
With persistent images of bondage and self-mutilation, this S+M trip has a grinding minimalist edge, letting strong individual sounds take the place of mega-tracking. 'Torture' is a guitar-laced, techno-hell of masochistic glee that sets the theme with lyrics like 'Sinful Greed in endless heat / Mistress, let me lick your feet...' Sounding a bit like an aggressive Laibach in places, the occasional female vocal by Petra contrasts well with D. Precht's guttural rantings, giving a depth to certain tracks like 'Angel Face'.(jason)

Cavern of Sirens: Steve Roach & Vidna Obmana (Project)
Look man , up here in the jungle of Canada's west coast , if we wanna hear music like this , we just pop a handfull of magic mushrooms and skip off into nature; ahh , the bubbling of the chlorophyll in the leaves , the stretching of the bark on the tree's , the mix of all atoms though earth and sky , and the endless chant of a million insects chewing and shitting , and watching you......coool......
These two guy's capture that vibe in their digital workstations , and release it so suburban , you can open your 13th floor balcony door , breath in the vapour , and get real close to that potted Yucca plant you spent most evenings with. Anyway....once again...I digress . 5 long cut's in 72 minutes . Steve Roach & Vidna Obmana's second release together , both being respected Ambient solo artists , this music is fine for an intimate dinner of drugs (or as an ultimate drug replacement with red red wine). (Vapour)

Chemical brothers: Dig your own hole (Virgin Records)
Who is this , doin' this synthetic type o' alpha betta , psychedelic funkin?! Yo! The C Bruthas wail! Block rockin' beats, trippin' loops , buzzy bassed , fuzzy faced , psychedelic vibes. Man , the Brutha's got all the shit to make the shit that is the shit , to shake all of yer butt's into funky submission . Extra-supa dope baby. Gimme a hole to dig. P.S. who's this Noel Gallagher dork? (Vapour)

Chemlab: East side militia (metal blade records)

chemlab
EAST SIDE MILITIA

We love Chemlab . They control their toys with a large dose of talent , and an ability to articulate their jam so fine . Their 'Hydrogen Bar' album is still my fave . This new release has some sort of Rock and Roll vibe , featuring a lot of real guitars! Wah guitars , slide guitars , acoustic guitars , some rather distorted guitars , and some severely tweaked guitars ...... All nicely woven though the real smarty pants power programming , and sequencing these maniacs are famous for . The vocals are supa cool , and the grooves are big. Hey man , it's a synthetic carpet ride . If you think it sounds like KMFDM , maybe it's because En Esch is noodling around in there too . You gotta love a song called 'Jesus Christ Porno Star'! Love it! Fuck Art - Let's Kill. (Vapour)

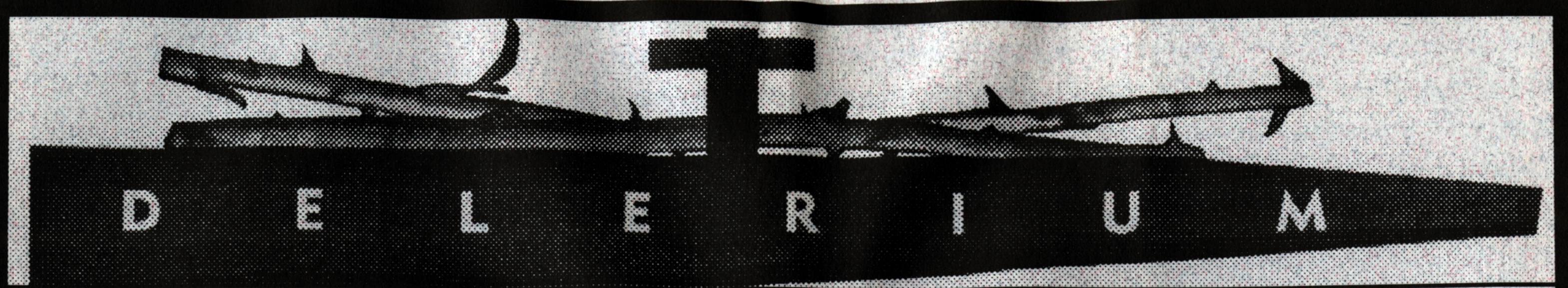
Christ Analogue : In Radiant Decay(Re-Constriction)
If you think you've heard all Seattle has to offer , you ain't thought about Christ Analogue: three wired up gear heads delivering super cool beats and sharp guitar samples laced with jars & jars of bubbly , blippy analogue synths . Lyrically & melodically groovy . Vocal stylings bring to mind Chris Randall (Sister Machine Gun) ,when those kids in KMFDM grow up , maybe they'll sound like ......yeah well , love the name , love the art , love the sound - full on robot chubby! (Vapour)

christ analogue
IN RADIANT DECAY

Clay People : Stone - Ten Stiches (Re-Constriction)
Grinding guitars , hardcore vocals , and a thin layer of electronics . Fast paced , hardcore attitude music , that crowd surfing , slam dancing maniacs will love . To describe Clay People , would be a mesh between White Zombie and Prong . Cameo by Melissa Sharlot from Urania , doing background vocals on 'Spiders Bride' . Produced by George Hagegeorge of Urania . Cool CD graphics.(Jim)

Con : Lucky 13 (Object Recordings)
Con is the three headed love child of John O' Herron and all his tech little gadgets . Rather than the menacingly tweaked , in your face beats - Con go for a basic drum machine run dry , and oversprayed with lots of analogue synths , swirling and morphing , pulsing and buzzing . I recall hearing one guitar sample . The vocals are kind of like Daniel Ash doing the spooky Ogre thing? You can dance to it . You can trip on it. You can fuck in a bell tower to it. What d'ya need? (Vapour)

Continuum : Various (Spider Records)
Well , the first thing i thought of when i gave this lush compilation a listen was the thick sexy flow of the Ophidian Current (ophis being greek for snake) , which is the sexual energies used in magical ceremonies , such as in the 'Ordo Templi Orientis' (which Crowley eventually fronted) . They'ed arouse sexual energy during such ceremonies (parties man) and identify with the gods & godesses who personify this principal . Sexual magic baby . Whatever . The bands included are ; Rhea's Obsession , Alchemy , Thrive , and 'H' (H is like canada's non sell out NIN....sort o'). The other three bands are led by beautiful , sexy women who's sweet voices make the Ophis dance . I really , really like this collection . For sure a must have. The succubus do what the succubus's do , and Brando lives forever. (Vapour)



Bill Leeb and Rhys Fulber are gods to many in the Industrial genre. Their many facets in the music world , range from hardcore Industrial to the beautiful , elegant , tribal music of Delerium . The only change to Delerium throughout the years , is that they have become more accessible to a broader range of listeners .

With Karma , the follow up album to Semantic Spaces , which won them the best alternative video from the 1996 Much Music Video Awards , the boys have again brought us into this magical world. Guest vocalists on Karma include Sarah Mclachlan , Lisa Gerrard (Dead Can Dance), Jacqui Hunt (Single Gun Theory) , and Kirsty Thirsk (Rose Chronicles). They also hired a choir to perform background music , which was recorded in a Vancouver church .

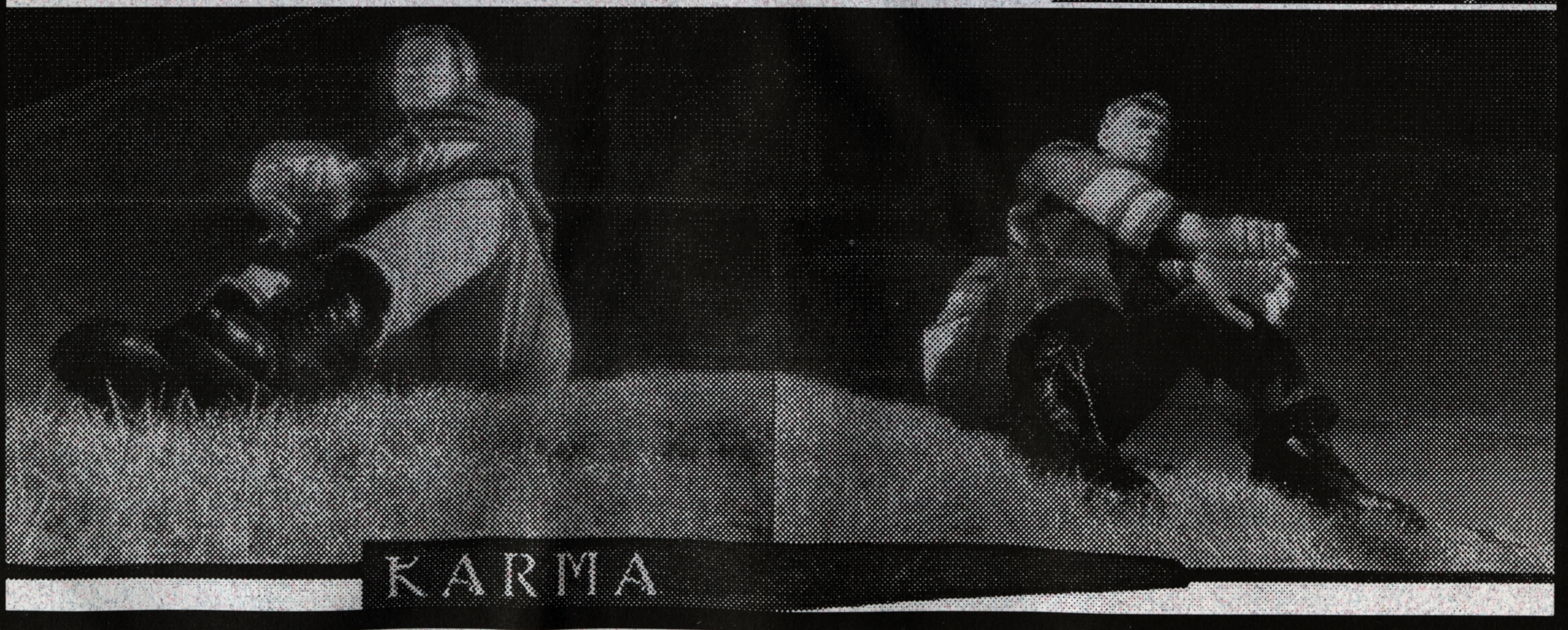
Karma flows more fluidly than Semantic Spaces , each song seems to blend well into the next , but still being quite diverse from the other. This is an incredibly beautiful , and relaxing album. It's hard to believe that Bill and Rhys can go from Front Line Assembly , with it's hard electronics and grinding guitars , to Delerium , with it's lush melodies.

DELERIUM
KARMA

By now you've probably heard that Bill and Rhys have split on the Front Line Assembly project , but it is confirmed that they will stay together with Delerium. Front Line Assembly will also stay alive with Bill Leeb and Chris Peterson combining their talents.

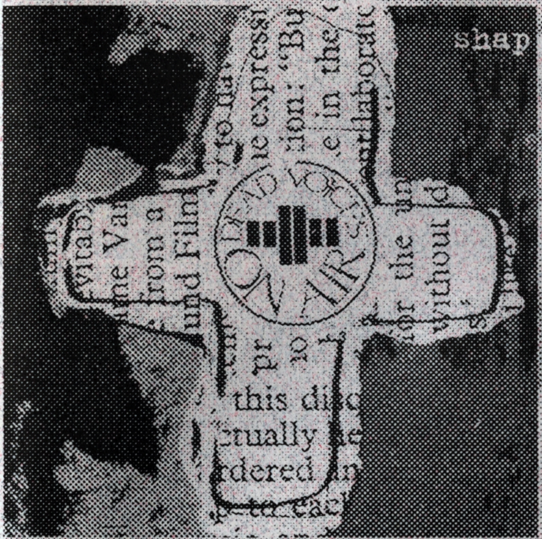
Karma is the most emotionally moving album I have ever received , at times giving me happiness , other times bringing me almost to tears , but always calming. TRUE BEAUTY! JIM

Contact: Nettwerk Productions , Box 330-1755 Robson st. Vancouver , B.C.
Canada , V6G 3B7 Web : www.nettwerk.com



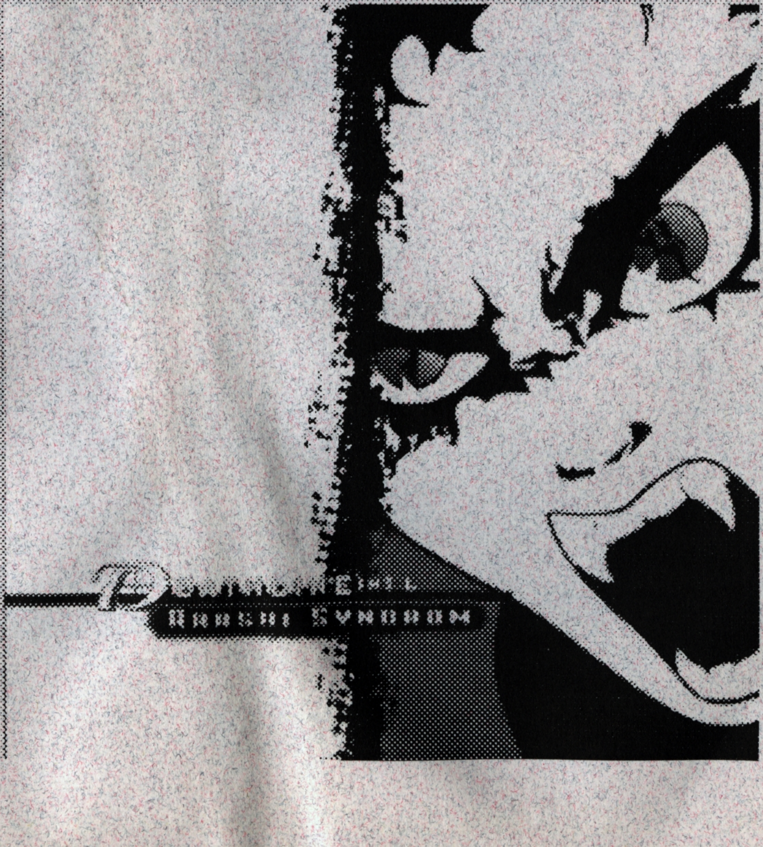
Covered in Black : Various (Cleopatra)
O.K. , look , I don't know what to say . It's a Cleopatra tribute to AC/DC! Many of these cuts are a sort o' direct covers , more or less tamper free , sort o' . I was surprised , it seems strange for bands like these to cop AC/DC . If you like AC/DC , and you like these bands , then after a few listens you'll be hooked . If your not down with AC/DC , maybe this is the only way you'll ever take em? I don't know , it's AC/DC man! An excellent selection of bands and songs . How do I mention any and not name them all? Well....
...I liked ; Razed in Black - Hells Bells , Pigface vs Sheep on Drugs - Back in Black , Klute - The Furor , Genitorurers - The Squealer , so there. Highway to hell motherfuckers , good music for oil. (Vapour)

Dead Can Dance: Spiritchaser (Columbia House) Still refining their sound with every release, this latest work incorporates more aspects of tribal music and goth fans will find this to be less cathedral sounding than their earlier work. The tracks 'Indus' and 'Devorzhum' are classic Dead Can Dance with the gripping vocals of Lisa Gerrard accompanied by hypnotic percussions and electronics. Overall this is a good production, but is definitely an example of the lighter side of this talented duo.(Jason)



Dead Voices on Air:: Shap (Invisible Records)
Predating the recent "How hollow heart" Shap is a continuation of Mark spybey at his very best. the man can do no wrong what so ever. Organic drones, pulse and generally messed with samples that create a lovely vibe that I put on when I go to bed at night. A little like Zoviet franc but with a much better attitude and cooler sounds. Dr Mark Spybey has the funk. A very twisted brand of funk but his own brand of funk nonetheless. (James)

Deathline International : Arashi syndrom (Cop International)
The last 3/4 of this release is exceptional , from; (get this) a cover of Duran Duran's 'Wild Boy's' , okay , stop laughing , actually it's quite good , to the emotional lyrics of 'My friend is dead' , and 'Pain to me'. Deathline International is the electro-child of producer Spawn and Count O, with contributors such as War-N Harrison of Fishtank no. 9 , and Mike Welch of Slave Unit . Arashi Syndrom is a much more listenable album than previous releases , and has some great electro-guitar songs. (Jim)



DIATRIBE

San Jose based Diatribe started in 1990 with the CD single "Therapy" on the Cop International label with frontman Marc Jameson. In 1991 Jameson expanded Diatribe with Phil Biagini (guitar and song writing), Kevin Marburg[(bass, samples, graphic design, and artwork), Kevin also performs with SKOLD], and Pat Toves (guitar), yet Jameson is the primary arranger; performing vocals, synths, samplers, and live/sequenced percussion.

"Every song is a story, not always in the literal sense, but that the music unfolds itself like a drama, bringing to mind a mesh of images that unfold alongside it. Almost every song was written with some kind of story-board in mind", Jameson.

Songs described by Jameson:

Sick Dogs : "A near death experience involving a broken bungie cord and an out of body experience in which the being at the end of the tunnel turns out to be an alien like the one on the cover of the book `communion' by Whitney Striber.

Four Fifty One : "A snapshot of your house burning down; a metaphor for when things in your life fall apart. We take things for granted until we loose them".

Another Time : "About a neglected and abused child looking forward to better times".

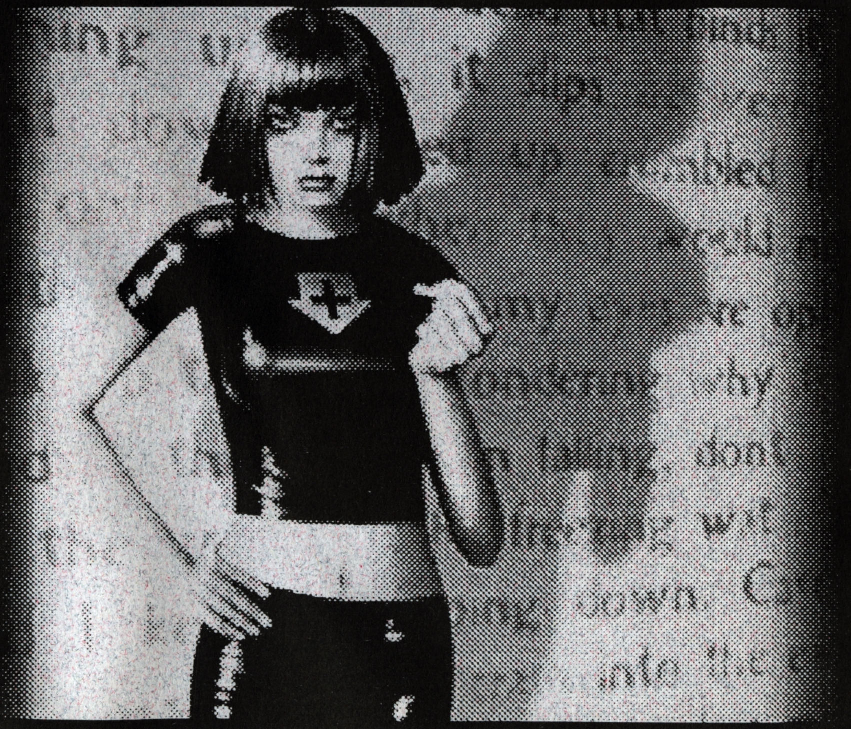
The Son : " The king of the junkyard leaving dad's kingdom to go out into the world to make one of his own ; illusions of grandeur".

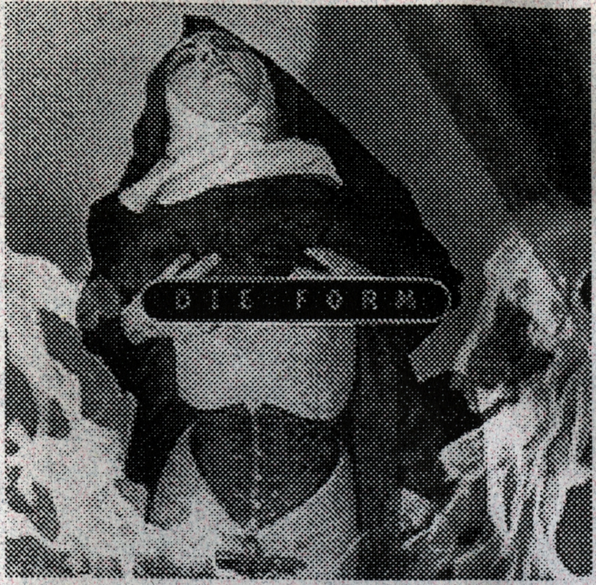
Web : "When a relationship started out ideal begins to spiral downward into outright war, with no hint of reconciliation or peace".

Sister : "Farewell to an old close friend who's one the road to self-destruction or has already reached it, but all you can do is stand by and watch".

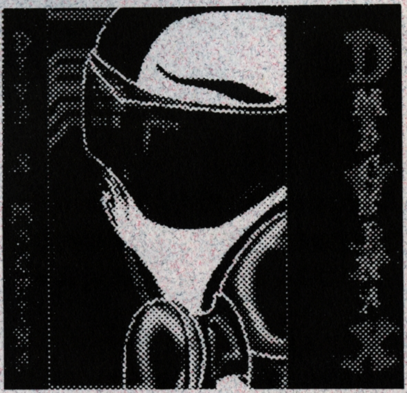
Pulsing driving guitars with a wash of electronics, pounding drum beats, and Jameson's embracing throat-work,gives Diatribe it's edge in the industry. Aperfect blend of melody and angst, provides us with one of the best acts around. If not for being on an indie label, no disrespect to re-constriction, these guys would be a house-hold name.

Contact : Re-constriction / Cargo records, 4901-906 Morena blvd., San Diego, CA, 92117-3432 (Jim)





Die Form : Vicious circles (Cleopatra)
Well , the CD bio reads ; Among the french independent productions , to impose a music and an image , the more complete in the practice of multimedia intervention , techno sex music , experimental futurist constructions - perverse subversive images , and a sado-masochist fascination of sexuality and death.....Die Form exhibits the aesthetic outrage oscillation on the boundary of interdicts ! .....ah.... wot he said.... So, like , a nice dark mix of 303 bass , 808 drums , synthetic strings , multi-media samples , and no , or very little guitar . Die Form are the shit . If you bought this mag and you're gone a little goth , this is your bloody elixir , so buy and get naked . I'll buy it for the (drool) cover art alone (drool) , I want to be the paper (drool) that naughty nun is printed on (drool) , and absorb the ink that is (drool) her synthetic flesh (drool) . Bite me . (Vapour)



Diva X Machina : Various (Cop International)
An excellent all female vocals compilation. Bands included are ; Battery , The Razor Skyline , Sunshine Blind , Thrive , Collide , Attrition , Venus Walk , Waiting For God , Regenerator , !Aiboforcen , and more.... 6 songs are remixes or edits . It was about time someone did a GOOD all female vocals compilation!! And this is it! 16 songs from 16 bands , with only one or two that are a bit dull. That's pretty damn good!! " Spanning across several continents , transcending societal and cultural distinction , Diva X Machina is a bold musical statement on the diversity and the power of women creativity . It is a challenge and an inspiration for the future , that inaugurates a new post-industrial era: Women verses machine". As quoted in the cd cover. (Jim)

DIVE
SNAKEDRESSED

Dive : Snakedressed (Cop International)
This is the first release from Dive on the Cop International label. Dive is , Dirk Ivens , formally the singer for the Klinik . Dirk has once again teamed with Ivan Iusco , from Nightmare Lodge , to release this Disturbingly dark masterpiece . Eerie electronics , jungle beats , and disturbing words which uncompromisingly reflect the truly fucked world we live in today . The Bizarre cd graphics , vividly express the content of the music inside . Anyone into The current EBM/Darkwave scene will absolutely go berserk with this release . If this is where the electronic scene is heading , my faith is totally renewed , in that new and original music is still coming out . This release from the leader of the Belgian scene is a must have! (Jim)

DREAM INTO DUST

Dream into Dust : No mans land (Chthonic Streams)
This 4 song ep has many sounds of an industrial workplace , very organic sounding , at times simular to Coil . The male vocals are untreated , and sound simular to Trent Reznor , but more singing talent . Dark and slow is the mood set for this ep . More of a Darkwave ambient , with untreated vocals. Very much worth the listen if you want traditional sounding Industrial. (Jim)

Elegant MACHINERY

ELEGANT MACHINERY
ELEGANT MACHINERY
Degraded Faces

Elegant Machinery emerged in 1988, with Richard Johansson, Leslie Bayne, and Robert Enforsen, to create an electronic band reminiscent to the early 80's synth-pop sound. With their first full length album, 'Degraded Faces' which was released in 1992, they became one of Sweden's most popular synth bands. After 'Degraded Faces', Leslie stopped performing with the band, but still continues to write for EM. Johan Malmgren joined in 1992 preceding the release of 'Shattered Grounds' in 1993, which reached 40 on the official Swedish music chart.

In 1994, Richard decided to return to University, which left EM in limbo. Then during the winter of 94/95, EM received fan mail from all over the world. This led to the creation of 'Yesterday Man', recorded in 1996. A European tour, led to 'Yesterday Man' becoming their biggest selling album.

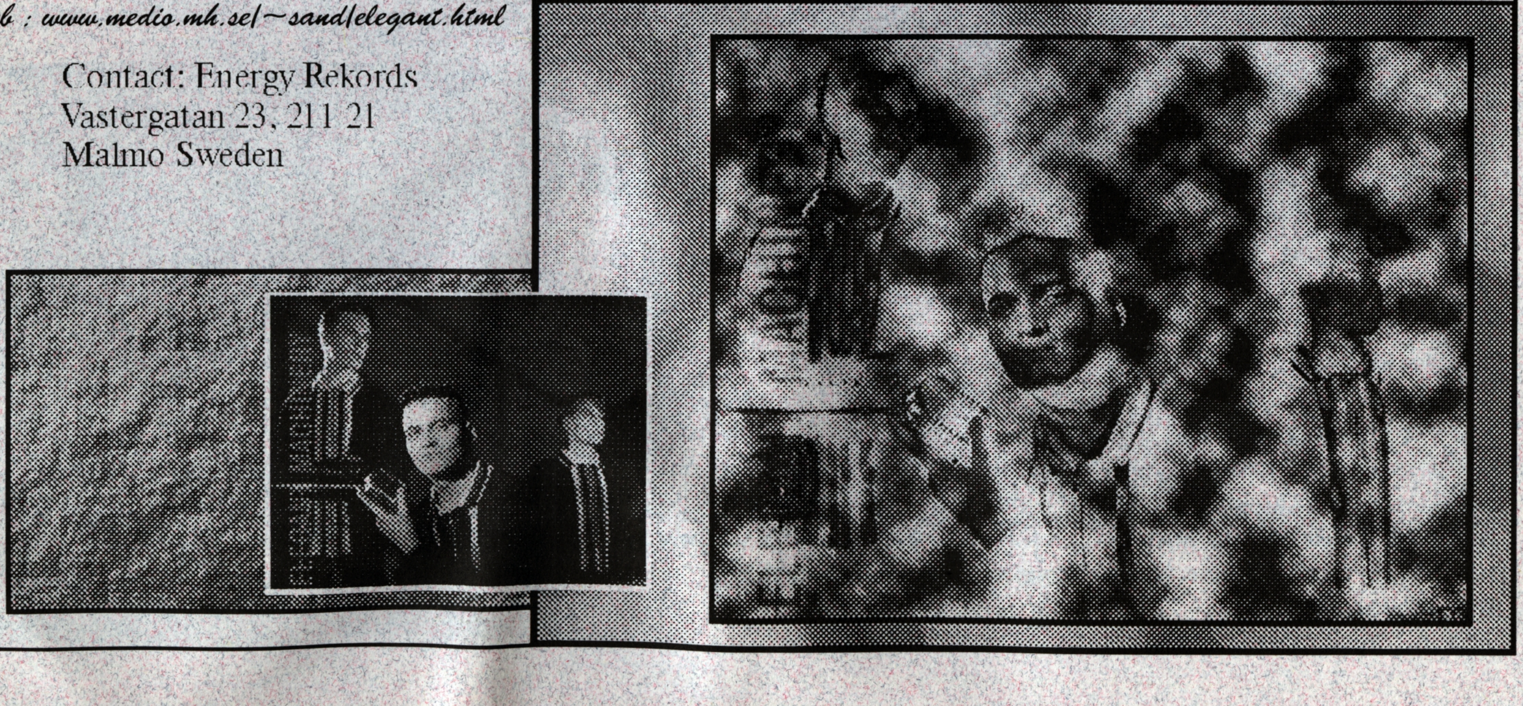
Never have I been so excited hearing a new act as I was, hearing Elegant Machinery for the first time. It brought me back to the 80's synth-pop sound and the glory days of Depeche Mode, but with more of a refined sound. It did not matter who I played EM to, whether it was industrial heads, techno lovers, or top 40 rockers, it seemed everybody loved Em. Though not well known in North America, they have a large following in Sweden, as well as throughout Europe. With better distribution in North America, they could be chart breakers in many music categories. With a music video in the hands of Much Music and MTV, there would be no stopping the take over of North America.

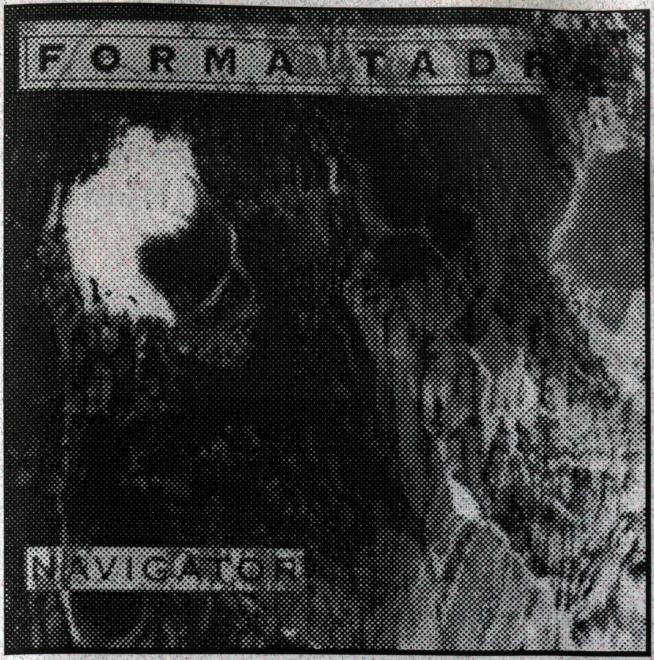
This is a must for synth-pop lovers or anyone who plainly loves great music!

EM will be touring America in August with possible Canadian dates.

Web : www.medio.mh.se/~sand/elegant.html

Contact: Energy Rekords
Vastergatan 23, 211 21
Malmo Sweden





FORMA TADRE

This one man project of Andreas Meyer who hails from Bielefeld , the same town as Haujobb . The name Forma Tadre comes from the 1979 album Force Majeure by Tangerine Dream . You can hear many influences in Forma Tadre , from Haujobb to Kraftwerk .

Many songs have the atmosphere of a Horror or Sci-Fi movie soundtrack . From dark and creepy , to blippy sqweels , yet other songs are some of the most impressive Industrial / EBM songs I've ever heard, and many songs have non-treated vocals .

Andreas Meyer has worked with Haujobb on their Frames , Cleaned Visions , and Matrix CD's , and has surpassed them with his debut full length release .

This is an incredible release and should put Forma Tadre on top of the Electro-music food chain .

Andreas is currently working on two other projects ; N.E.W.T , where he will be working together with Daniel Myer of Haujobb , and Eisriesenkoenig , where he will have a female vocalist , yet unnamed . Jim.

FORMA TADRE

Contact :
Metropolis Records ,
PO Box 54307 ,
Philadelphia , PA ,
19105.

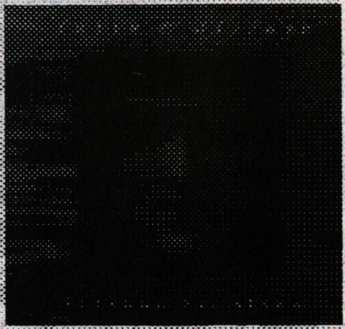
Edera : Ambiguous (Cleopatra)

Ambiguous is the first full release for the German ethereal goth band Edera . Thier 80's synth-pop feel to the songs carry the listener on many waves of delight and dream . With an enchantingly beautiful version of 'The Last Beat of My Heart' , Edera made their debut on Cleopatra's Tribute to Siouxsie and the Banshees . Comparable to Delerium , Edera's Ambiguous contains dance beats with a feel of mystic and ambience .(Deavina)

THE ELECTRIC HELLFIRE CLUB
CALLING DR. LUV
ADVISORY

The Electric Hellfire Club: Calling Dr. Luv (Cleopatra)

The crew that did the "We love Satan" thing before Marilyn Manson is back with more sorta groovy Satanic stuff. lyrically...if it's your thing, it's your thing. if it ain't it ain't. Musically is where the EHC shine, easily surpassing the recent output of Thorns former band mates the TKK. Anything that has no vocals on it is recommended big time. Very disco but not too camp. the EHC should easlily become the next soundtrack to you're summer excursions.(james)



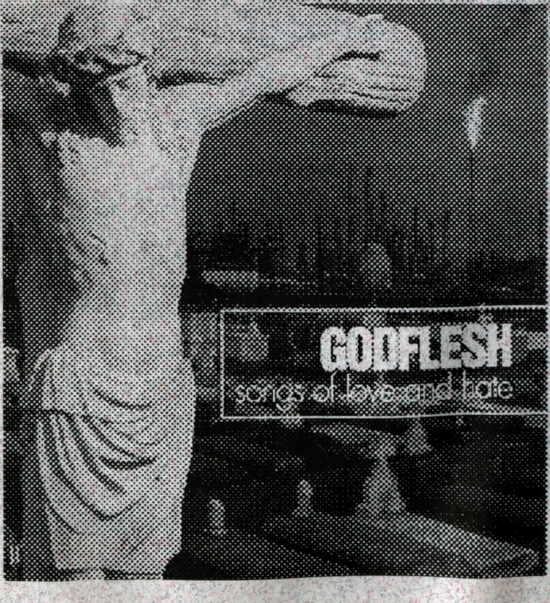
Faith and Disease : Fortune his sleep (Ivy)

A band that stands alongside Cocteau twins and Dead can Dance . Elegant goth , with almost a celtic sound at times . A dreamy flow to this album . They also do their version of the Cure's song 'All Cat's are Grey'. (Jim)

Fektion Fekler : From Here to Heaven (Pendragon Records)

The handling of all the electronic gadgets is carried out by Robert Bustamante , all the spooky Ogre vox come out of his brother John (the womb dabbler) ? I hear a workstation version of Skiiny Pup with more ambient keys , less sound manipulation , some choir , a little piano , sometimes more vocal processing , some soft goth sequencing , good beats and video samples . No Guitars. A smooth non abrasive blend , topped with tasty artwork. Fine music for drinking deep red wine in a church basement with a couple of naked nuns.
(Vapour)

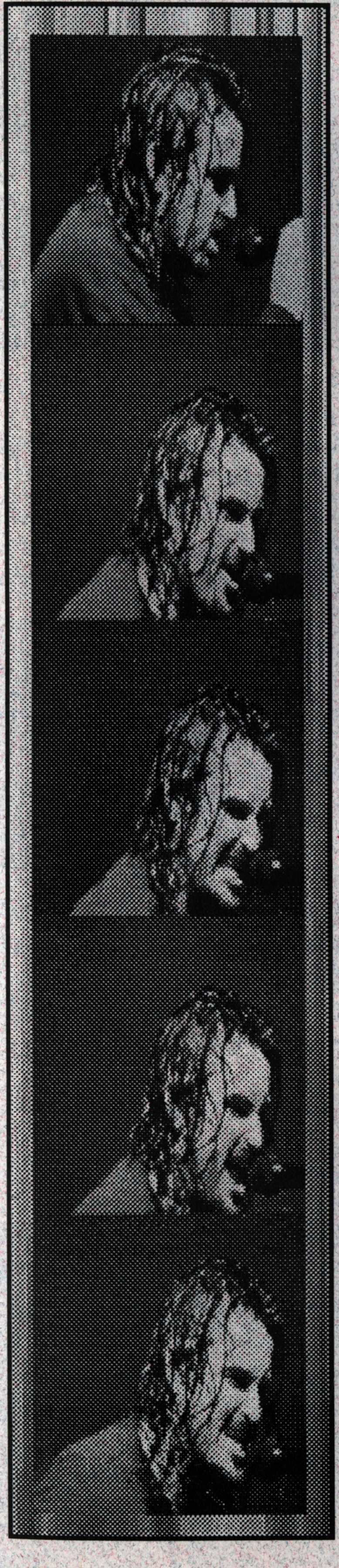
FEKTION FEKLER
FROM HERE TO HEAVEN



Godflesh:songs of love and hate (Earache) This album is classic Godflesh. Sounding almost like Streetcleaner in spots, they are still exploring new nether regions of the drum-machine/guitar demesnes. The vocals are raw, aggressive and songs like 'angel domain' make me want mosh to death! When will we see these guys in Van? The acoustic percussion on some tracks has the effect of enhancing the sound, with the drums becoming a more dynamic instrument, and taking nothing away from the wall of sound that we know and love. (Jason)

LUXT

LUXT
DISREPAIR



COMPRISED OF ANNA CHRISTINE AND ERIE LOCH , LUXT'S FIRST ALBUM ON THE 21st CIRCUITRY LABEL COMBINES HEAVY GUITAR, THROBBING BASS , AND INTELLIGENT SYNTH ARRANGEMENTS . BOTH ANNA AND ERIE COMBINING THEIR EFFORTS IN VOCALS , PROGRAMMING , SYNTHS, AND SAMPLES .WHILE ANNA ADDS THE BASS AND ERIE THE GUITAR.

QUOTING THEIR INFLUENCES AS KMFDM , WHITE ZOMBIE , AND LORDS OF ACID . THESE INFLUENCES DO DESCRIBE THE SOUND OF LUXT , BUT AGAIN , THEY DO HAVE A SOUND OF THEIR OWN IN THE INDUSTRIAL CROSSOVER CATEGORY . LUXT HAS A SLIGHT EDGE ON MOST CROSSOVER BANDS WITH THE TRADING BACK AND FOURTH OF THE VOCALS BETWEEN ANNA AND ERIE , AND THE HEAVY DISTORTED BASS LINES.

ANNA'S POWERFUL , SEXY VOICE DRAWS YOU INTO THE MUSIC , WHILE THE AGGRESSIVE BEATS , BOOT YOU TO THE GROUND , AND DANCE ALL OVER YOUR ASS! THE NAME LUXT IS A PLAY ONE THE WORD LUST , WHICH EXPLAINS SOME OF THE LYRICAL CONTENT , AND THE SEXUAL ENERGY OF THEIR MUSIC.

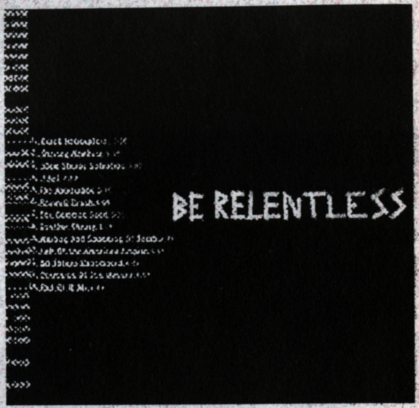
JIM.

CONTACT: 21st CIRCUITRY RECORDS
P.O. BOX 170100
SAN FRANCISCO , CA
94117

21st E-MAIL: CIRCUIT@SIRIUS.COM
21st WEB : WWW.HALLUCINET.COM/CYBERDEN/21ST
LUXT E-MAIL : LUXT@CHALKHEAD.COM
LUXT WEB : WWW.CHALKHEAD.COM

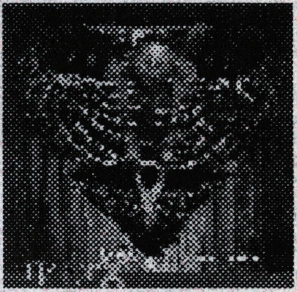
GRAVITY
KILLS
MANIPULATED

Gravity Kills : Manipulated (TVT / Wax Trax)
Manipulated contains remixes of 'Here' , 'Enough' , 'Blame' , 'Down' , and 'Guilty' from their debut CD . Remixes by T.H.E.M. , Mark Saunders , Al Jourgensen , Critter , The Done Brothers , Van Christie , Martin Atkins , P.M. Dawn , Lords of Acid , and more... Standout tracks are ; 'Here' by Mark Saunders , with a droning distorted feedback , and a hip hop beat. 'Blame' by Van Christie . 'Down' by Lords of Acid , and 'Enough' by Martin Atkins . (Jim)



The Grassy Knoll :Positive (Nettwerk) The first question on my mind is: a funk band with a trumpet player in an industrial/goth 'zine? Their use of electronics is effective and original, with chaotic treatments over a throbbing bassline (and samples from Throbbing Gristle.) The seventies-groove-kid in me digs this new meat on an old bone, but it won't sit next to my Aphex Twin.(jason)

Haujobb : Matrix (Metropolis)
'Matrix' is a very cool collection of samples (159 I guess) all thrown into a big wired up blender and poured out real groovy . Sounding not unlike AFX / Aphex Twin ....Kinda . You could listen to this cruizin' in your brand new convertible car or, I picture a beach full of voodoo polluted zombies , all fucking under a red moon . It's cool . And the best part is , it comes with a second disc with all 159 samples layed out for your own sequencing . Gee I wish everyone did that ! I've got my copy . It's mostly instrumental , danceable , tripable , fuckable music for the synthetic tribe . Fun . Fun . No macho boyz. (Vapour)

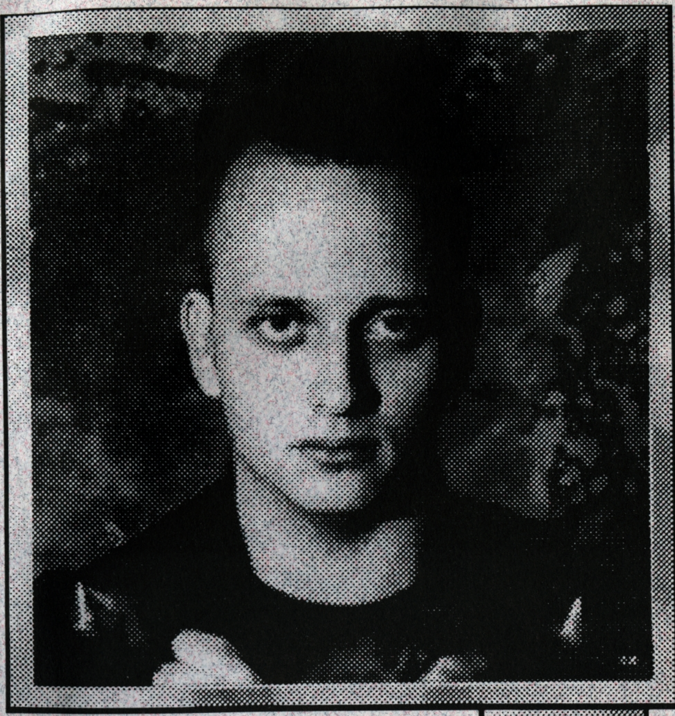


Index : Blacklight , Twilight (Cop International)
All right Index! The difference a couple of years and a change of personnel can make . Index has gone from a two piece , to a one piece . Eric Chamberlain is Index . The previous release 'Sky Laced Silver' was not unsatisfying , it just seemed to me to be just so predictable ; the rolling zombie beat , the sustained atmospheric three chord progressions , and the spooky Ogre vox . 'Ain't this graveyard familiar'? Anyway , on Blacklight , Twilight , the new , refined Index keeps the same structural formula , but pays more attention to detail (solo boys tend to get indulged) . The sequencing is trickier and punchier , and the vox fx are way cool . No guitars , but some thought provoking samples . Both CD's are good enough for proposing to a rubber nun on a tombstone , and the silicone graphix are ex. " I am a hacker and this is my manifesto". I prescribe two Index and your favourite Vapour . (Vapour)

IRON LUNG CORP

Iron Lung Corporation: Big Shiny Spears (Reconstriction)
Guitars used well in Industrial are becoming increasingly hard to find . Like this album for instance a collaboration between Acumen and the Clay People . When there are no guitars this album shines. dense beds of programming , charming vocals and some ambience that wouldn't be out of place in one of the DJ sets that I spin . This puppy contains a decent dance floor killer in the form of the double cover of Nitzer Ebb's tunes "Murderous " , and "Join in the Chant".(James)

LEAETHER STRIP



ONE OF THE MOST INSPIRING AND INFLUENTIALLY COMPARED ACTS IN THE INDUSTRIAL/ELECTRONIC GENRE IS CLAUS LARSEN OF LEAETHER STRIP. WITH 5 RELEASES IN 97, FANS ARE WRITHING IN PURE EXSTACY.

FIVE OF THE RELEASES THIS YEAR ARE FROM THE LEAETHER STRIP PROJECT, THE FIRST BEING 'THE REBIRTH OF AGONY' IN KEEPING WITH SOUNDS OF 'THE LEGACY OF HATE AND LUST' WHICH WAS A VERY DIFFERENT TURN FOR CLAUS, WITH LESS LAYERS TO THE MUSIC AND LESS DISTORTION, TO NO DISTORTION TO HIS VOCALS, EVEN A GOTHIC TOUCH TO THE SONGS. 'TLHL' FOLLOWED THIS NEW STYLE, AND SURPASSED IT, GIVING US THE MOST INTELLIGENT, EMOTIONAL AND BEST STRUCTURED RELEASE FROM CLAUS YET! ALSO DETAILED PIANO WORK WHICH HE GAVE US A LITTLE TEASE ON 'LEGACY'.

NEXT CAME THE BEST OF LEAETHER STRIP , WITH STANDOUT SONGS FROM PREVIOUS ALBUMS AND TWO UNRELEASED TRACKS.

NEXT CAME YES - I'M LIMITED VOL.II, WITH SONGS TAKEN FROM 'REBIRTH' AND REMIXES BY ACTS SUCH AS APOPTYGAMA BERZERK, SECOND DISEASE, FUNKER VOGT, IN STRICT CONFIDENCE, CONTROLLED FUSION AND MORE. MY FAVOURITE BEING THE MILITANT BEATS OF THE CONTROLLED FUSION REMIX 'YOU KNOW WHERE TO PUT IT'.

SUMMING UP THIS RELEASE WITH MORE ELECTRONIC WORK AND MORE LAYERS OF SOUND, TOTALLY CHANGING THE MINIMAL ASPECT OF THE ORIGINAL. FANS WILL TRULY LOVE THIS RELEASE, EVERY REMIX IS WORTH THE LISTEN.

THE FOURTH RELEASE IS A RETROSPECTIVE CD. WITH SOME OF THE MOST MEMORABLE SONGS FROM THE MANY RELEASES OF LEAETHER STRIP.

THE FIFTH RELEASE IS SELF-IN-FLICTED, WHICH IS AN OUTSTANDING ALBUM THAT BLEW MY MIND, COMBINING THE OLD STYLE LEAETHER STRIP WITH ITS FAST RELENTLESS BEATS, DISTORTED VOCALS AND LAYERS OF ELECTRONICS, WITH THE NEWER GOTHIC, DARKER, MINIMAL SIDE OF CLAUS. COMBINING BOTH ON ONE ALBUM IS A REAL TREAT AND BY FAR HIS BEST RELEASE TO DATE. EVERY ALBUM I COMMENT THAT THAT WAS HIS BEST ALBUM TO DATE, WITH CLAUS SURPRISING ME EACH TIME AND KEEPING MY INTEREST FOR LEAETHER STRIP ALIVE. I GUESS I WILL WAIT IN SWEET ANTICIPATION FOR THE NEXT RELEASE. AT LEAST WE HAVE FOUR RELEASES TO SLAUGHTER OUR BRAINS AND EARS WITH UNTIL THE NEXT!

ANYONE WHO GIVES THIS ALBUM A BAD OR EVEN MEDIOCRE REVIEW SHOULD HAVE THEIR BRAIN EXAMINED, OR SHOULD NOT BE DOING REVIEWS FOR THIS GENRE OF MUSIC, OR HAVE A JEALOUSY PROBLEM WITH CLAUS'S POPULARITY.

JIM.

OFFICIAL WEB SITE : WWW.GEOCITES.COM/HOLLYWOOD/1685/

Leather Strip
LEATHERSTRIP
Leather Strip
Yes-I'm Limited Vol. II
Lea-th-er St-rip
LEATHER STRIP
RETROSPECTIVE
Self-in-flict.ed

METROPOLIS

METROPOLIS IS THE PSYCHEDELIC , DARK-ELECTRO CHILD OF BEN HARDWIDGE . HE RECEIVES HELP FROM REBEKAH ARMSTRONG , IAN ARKLEY , AND PAUL DAVID BIRD .

I'M STILL AMAZED BY THE MUSIC ON THIS DISC , IT'S WHAT YOU WOULD GET IF YOU CROSSED PINK FLOYD , BAUHAUS , AND SOME DARKWAVE INDUSTRIAL . VERY COOL MUSIC , AND THE QUALITY IS EXCEPTIONAL , BETTER THAN MOST STUFF I RECEIVE . I WAS EVEN MORE AMAZED WHEN I READ THE SLIPDISC THAT SAID , THIS RECORDING WAS MADE ON A 8-TRACK IN BEN'S BEDROOM. WOW! THIS GUY HAS TALENT. NON-DISTORTED VOCALS , AND CLEAN SOUNDING GUITAR . SOME EXPERIMENTAL SOUNDS TO THIS RELEASE AS WELL . IF THERE IS SOMETHING NEW AND INGENIOUS YOU WANT TO HEAR , YOU GOTTA CHECK THIS COOL CD!

IT'S A SHAME THIS GUY DOESN'T HAVE BIGGER LABEL SUPPORT , CUZ MUSIC THIS GOOD NEEDS TO GET OUT THERE FOR PEOPLE TO HEAR. DAMN IT!

(JIM)

BLOATED RHINO RECORDINGS
THE MANSE , GROVE ROAD , TRING ,
HERTFORDSHIRE , UK , HP23 5HA

HTTP://WWW.IBMPCUG.CO.UK/˜MNJH/BEN.
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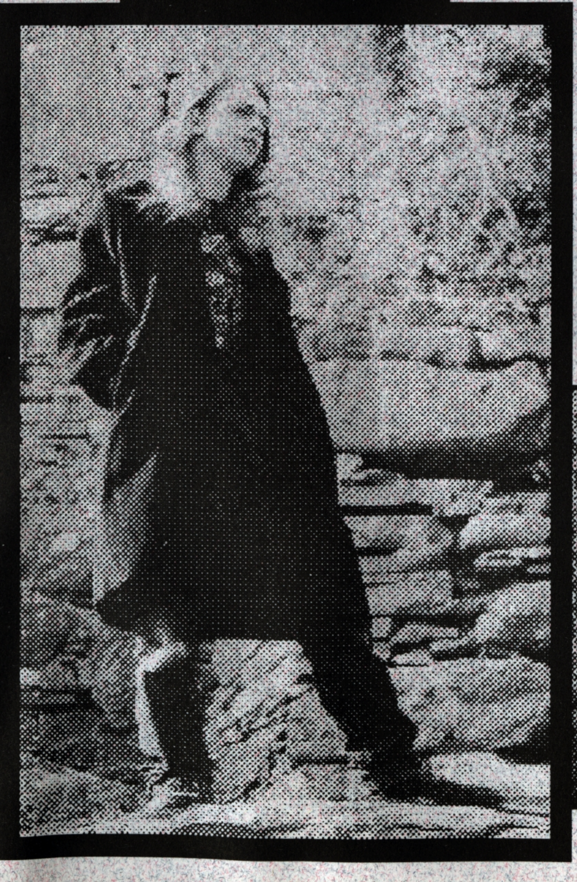
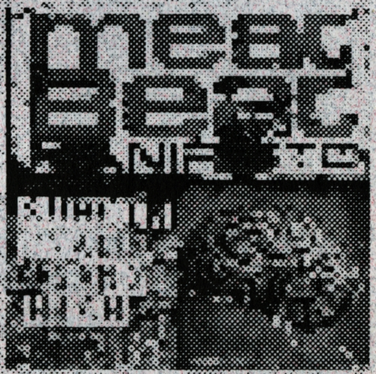


Kevorkian Death Cycle : Collection for injection (RAS DVA Records)
"These individuals are under observation".
These guy's are good , (that's god with two o's). I groove on this . "They drink your blood as they turn you on" . Deep , Punchy drums , subtely aggressive guitars , good thick vocal processing , constantly pulsing bass synth , and always trippin' and blippin' digital machines mix it up with very cool media samples , and big gothy synths . All oiled and squeezing the life out of subjects ranging from religion to nocturnal emissions , including this side and that side of death . "Life no longer has any meaning , it has no quality , therefore , death is beautiful". We love it ! (Vapour)

KMFDM : Xtort (Wax Trax / TVT)
I'm not sure how you pronounce their names , but these kids make a big noise , oh boy . A polished blender of synthetic beats , Non stop drums , tons of macho guitars , and anthemic riot vocals , with the Kmart girls chorus doing back ups (maybe they should give Witnee Whostain a call). " a sonic boom condemns us all". Just a bunch of metal kids jumping on the sequencer ? ....Um , Chris Conelly and William Reiflin are all over this. And yeah ! Brute is back ! This album is the last two poured into one , you decide . (Vapour)

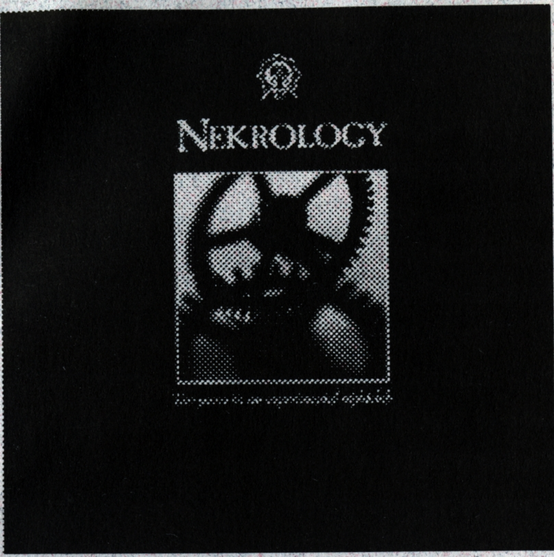
Malign : Shatter and Impale (Anubis)
An exceptional electro-goth band rooted in San Francisco , Malign is defiantly a musical phenomenon not to be over looked . This is a band that packs the dance floors with songs such as 'Skin and Lye' . Shatter and Impale is full of orchestral backdrops , dark drums and synthesised horns , and the shrill , sexy , affected vocals of the one titled X (Xavier). Again , another talent who writes and performs all material on the release , lyrically , and vocally expressing dark , angry emotions , phantasmic allegories , and painful realities . X explores the moors of musical diversity , covering styles from classical , to grindy aggression , to energetic , rhythmical moods . (Deavina)

Meat Beat Manifesto :Subliminal Sandwich (MCA)
More techno sound scapes from the fertile mind of Jack Dangers. This double CD set contains 28 tracks full of funky electronic groove. Disc one is what we've come expect from the master of the Mellotron, with dancy beats and pulsating bass woven together with tons of synths to create sound of incredible depth. The second layer of this audio 'cut-lunch' is different, having a harder, more digital sound and represents an intriguing new direction in MBM's development. (Jason)

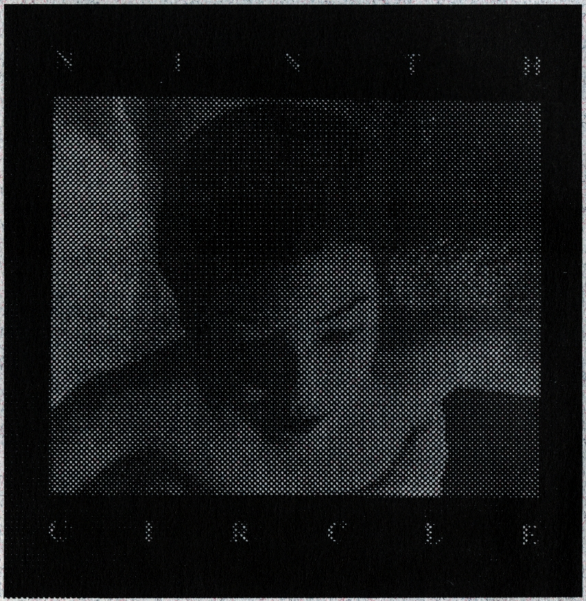


Mindripper : Various (Van Richter)
And yet another supurb collection of most excellent bands . Synthcore grooves with dark goth vibe . Bands included are ; Testify rip through the shit with a supa bad groove , wicked guitar samples 'n' sounds , supa-sonic , heavy ass drums , and nasty Filth Piggish vox . "We are happy with filthy glee" - Love it . The Fair Sex aren't as abrasive , but they're songs are more memorable and melody based , 'Not Now Not Here' is a good song. Then

there's the slick pill popin' vibe of The Plastic Noise Experience , supa cool synth , uncola pop . I don't know , these guys are cool . No guitars , biting synths . Unt last butt knot leashed (I need sleep) we have Siewolf ! Yah . Siewolf rock man ! Cool percussive sequences , and bass synths , samples , and bass beats and loops . Big bad guitars , and lots & lots of heavy drums , all bound up by mean , distorted Ogre vox . A Big Black Bulldozer . (Vapour)



Nekrology : various (Konsortium)
Ten years in an experimental nightclub . A collection of 13 bands that have played at the Nekropolis , a nightclub in Hamilton , Ontario , Canada . Bands appearing on this release are ; Angry White Mob , Waiting For God , Parade , Perfume Tree , Digital Poodle , Hate Dept. , Coma , DHI , !Bang Elektronica , Thrive , Rhea's Obsession , Thanatos , and Premature Ejaculation . These are previously unreleased tracks , rare songs , and exclusive remixes . Great mix of bands , and excellent quality! (Jim)



Ninth Circle : Ninth Circle (Ivy)
The debut of this goth , darkwave band out of the Seattle area is very impressive . One of the best gothic bands I've heard in quite some time . Ninth Circle has the traditional sounding gothic guitar work by Greg Forschler and Kelly Williams , layers of synths provided by Kelly , and the vocals are shared between Kelly and Julie Davis , their voices are very soft and calming . Ninth Circle's debut album is very well produced and should appeal to old school , as well as the new generation of goths . Looking forward to hearing new material from this band . (jim)

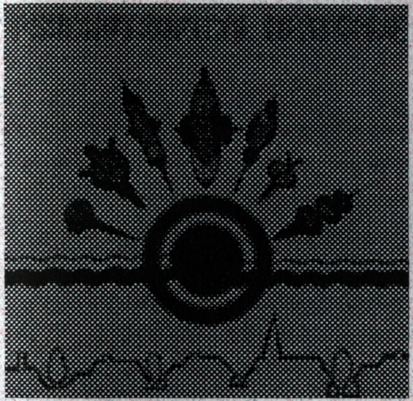
Operation Beatbox : Various (Re-Constriction)
Yo Homeboy , gonna jam this disc , or mamma sed knock you out ! Mad Jawa's in da house! The wooky with the cookies ! Captain Cook ! Jump ! Jump ! Jump! Yo ! Yo ! Yo !
P.S. 17 killer bands cover 17 killer old school rap cuts ! No shit diggity . All this twisted , modern , electronic power bangin' the chocolate out of Public Enemy , Run DMC , Ice-T , & Cube , and the like. Very well done . The only true departure from the overall hardcore rap vibe is Battery's cover of 'Gangsta's Paradise' , sounding like Annie Lennox in a harlem graveyard ! Not a trip . The programming , sampling and mixing is all wicked . Christ Analogue starts it all off , and when it's over yer groove is greased , the stax are waxed , and the jam is SLAMATOSHIOUS ! (Vapour)

Paradigm Shift : Various (Subconscious)
An exotic collection that covers the work revolving around

Subconscious Communications over the last several years. Featuring two songs from Dwayne Goettel's solo project aDuck, it also includes some unreleased Doubting Thomas, Tear Garden and a host of tracks by musicians associated with the Download project. This disc is a must have for diehard Skinny Puppy fans and includes a 'stylistic sequel' to the experimental sound of the Download/Cellar Heat concept. Aptly named, this scrapyard defines the newest direction for cEVIN Key and friends with promises of new audio worlds to explore.(jason)

PLASTIC COMPILATION
VOLUME 01
PLASTIC
UNDERWORLD • SARAH MCLACHLAN • THE CHEMICAL BROTHERS
PROPELLERHEADS • MEAT BEAT MANIFESTO • SULLY
THE CRYSTAL METHOD • GOD WITHIN • GARBAGE

Plastic compilation Vol One: Various (nettwerk records)
Oh Sweet lord and Hallelujah it's another attempt to cash in on the new "Electronica " craze. Except for one thing, this is actually quite good. I've dropped many of these tracks in previous Dj sets so I know quality when I hear it . The west coast breakbeat scene features heavily here as Nettwerk has a strong affiliation with crew like "Rabbit in the Moon" So we see their three mixes of Sarah Mclachlan and Garbage plus groovy shit from the Hardkiss/God Within posse and The crystal method. Feeling it out are some general classics from people like the Chemical Brothers, M.B.M, underworld and a very hard to find long version of "Take California" by British Big beaters the propellerheads. A worthy addition for anyone into breakbeat led techno and a good intro to a world of music that very few people have had the guts to look into. Check this puppy out. (James)

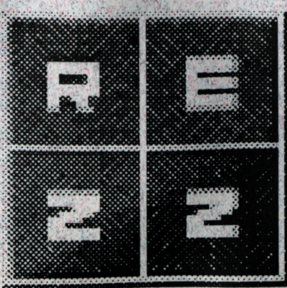


Prince Charming presents Psychotropical Heatwave:(Wordsound Recording)
How do you define a band whose sound is unlike anything you've heard before? It's not as if this production contains never before heard musical elements or anything, it's just that the arrangement is so compelling. Listening carefully you can detect the metal-on-metal of classic industrial beats alongside jazzy cymbals played with brushes, soft pianos, tortured synth washes and jungle birds all intermingled. This is mature sounding electronica and is truly inspired; for fans of the original, this sonic essay contest is worth checking out. (Jason)

the razor skyline

The Razor Skyline : Journal of Trauma (Cop International)
Electro-goth at it's best ! Siouxsie'ish vocals with more aggression to it . Comparable to Switchblade Symphony . The Razor Skyline has a raw emotional edge to the voices and lyrics , and the music has such a flow to it , i want to light a rack of incense and float away. The energy that comes from the singers voice makes you think that this is a woman that you wouldn't want to fuck with, she'll chew up the grits and spit ya to the pavement . Very poetic lyrics to the songs , in a traditional gothic sense . If goth is your thang , well this is for you . Produced by Count Zero and Spawn of Deathline International. (Jim)

Rezz :self titled(Spider Records)
A striking example of what can be achieved with contemporary electronic media. Created by Peter Giokaris, this disc is lush with exquisite sounds arranged in a twisting, ever-expanding environment that cannot be ignored. Though it could be classed with projects like Aphex Twin, it is definitely not just another electro-clone, and with darkly ambient tracks like 'Acid Machine' it is hard to define precisely. Best to call this another great electronic artist, add it to your library, and hope that this is just the first disc of many. (Jason)



prodigy

One of the most eagerly awaited albums of the year , released June 30th , `The Fat of the Land' is the full length album with more of the Techno/Hip Hop/hardcore mayhem we gleefully wanted after the `Firestarter' single. The best Prodigy album "FOR FUCKING SURE!" They fully experimented with their sound from previous releases , with more of a Industrial/Hip Hop/Techno feel , than the Happy Dance/Techno we are used to, and with more of a Punk attitude!

This album totally fucked me up , and the Bizarre fucked up videos for `Firestarter' and `Breathe' put me over the edge and nearly turned my brain to GOO! With Prodigy's growing popularity , this album is sure to stomp on everything else on the charts , and mash them into a gooey , bloody pulp, as it will please listeners of different genre's , making this easily one of the best albums of the year!

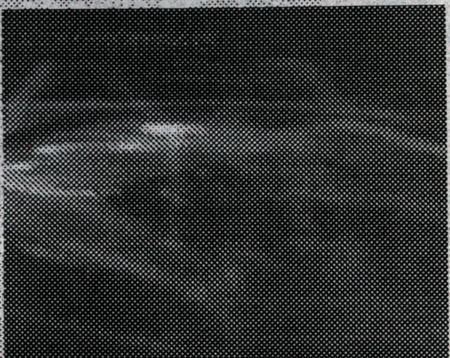
Heavy pounding beats , trippy electronics , and a fucking attitude that will leave most bands snivelling in a puddle of their own urine. `The Fat of the Land' is the furthest thing from a disappointment , and is sure to launch the electronic genre (I HATE THAT FUCKING TERM ELECTRONICA!) Into the mainstream.

Let's just hope it's not played to death on radio and video , but wha are we kidding , when something is popular , new , and interesting it is fed to us over and over, making you want to vomit after seeing or hearing it for the100th time in a week, instead of playing more music that could be compared to it and opening up avenues for more artists. Well let's just hope this album can survive the onslaught. **SERIN**

Contact: XL Recordings 17-19 Alma Road , London , SW181AA

E-Mail - xl@xl-recordings.com **Web** - www.xl-recordings.com

Rose Chronicles : Happily ever After (Nettwerk)
Kristy Thirsk has one of the most beautiful voices I've ever heard , but (agreeing with co-writer James) seems better suited with the Delerium project , than the alterna-pop sound of Rose Chronicles . I would love to see a Delerium album with Kristy on every track , but I do enjoy listening to her voice on any project . This album is along the same track as previous album 'Shiver' , but with less layers , and less of that psychedelic feel of 'Shiver' . I do not enjoy this album as much as 'Shiver' , but it does have a lot of quality to it. (Jim)



Scorn : Logghi Barogghi (Earache) A good set of subs is almost mandatory to enjoy the full effect of this trance-machine project. The twisted, dance inspired beats draw you in and the ethereal overlays of overdriven sound hold you there. It's great to see original concepts still emerging from the industrial scene and with tracks like 'Nut' and 'Weakener' (to name but a few) this is certainly the case. These basslines are heard with your spleen, not with your ears, so make sure you play this one loud.(Jason)

Shox : Various (21st Circuitry)
Now , what would you expect from 21st Circuitry ? What would you like to hear ? - Maniacal , processed conical vocals , hard electric beats , and hip hop samples , chunky guitars , punchy sequenced synthetics , and basically just a lot of mad machines with attitudes . It's all here and then some . Bands here in are : Steril , Unit 187 , Hate Dept., Gracious Shades , Nerve Filter , Non Aggression Pact , and of course , Xorcist ! (four cuts). We love it . Thank the ungod for deviant minds . (Vapour)

The Shroud : Long Ago and Far Away (Omnidisk)
The Shroud is a goth band that delves into the darkest realms of beauty and mysticism . With Haunting female vox , moody guitars , and enchanting synths . This goth band from Fresno , California can penetrate the darkest of souls , bringing peace , joy , or sadness . This is The Shroud's first CD release , which features a multitude of distinct sounds . Some pieces can be found on compilations such as Gothic Rock 2 , Tribute to Sisters of Mercy , Tribute to Bauhaus , and Goth Box . Some of their video's can even be found on the Propaganda video titled The Blood Countess. The Shroud is defiantly a promising , new , original goth band , that is simply not comparable to anything ever heard before . (Deavina)

16 volt
LETDOWNCRUSH

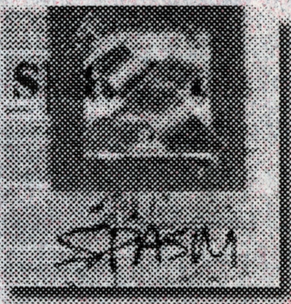
16 Volt : Let Down Crush (Re-Constriction)
Easily the best work to date from Eric Powell and Marc Lacorte . More Guitar crunch , heavier drum beats , and less (to no) distortion to the vocals . The Angst practically drips from this release . From the heavy pounding 'Swarm' , to the hip hop rhythm of 'A

'Swarm' , to the hip hop rhythm of 'A Cloth Like Gauze' , to the slow , almost soothing bass lines of 'Something Left' . There is everything here with Let Down Crush , This is one of my favourite albums . A truly GREAT release , and a must have!!!! (Jim)

Sofia Run : Intimacy (Dark Frenzy Records)
Quite pleased to have received material from Sofia Run , I was even more pleased to find other little treasures within the package . There were little toy's for my amusement while listening to the music . Intimacy has been called an album of psychedelic frenzy , full of early Cure-ish guitar , but I find there is a Bauhaus feel to some of the material . 'The Race' , the opening song , is reminiscent of 'In the Flat Fields' with it's rhythmic drum pulsing and guitars . Denny's voice carries a resonance quite unlike that of other darkwave bands today , pulling you though delicate and spirit lifting moments , vocally and lyrically . (Deavina)

SPAHN RANCH
ARCHITECTURE

Spahn Ranch : Architecture (Cleopatra)
I was a little disappointed with the Spahn boy's with Architecture . They have gone to more of a techno sound , and many of the songs just don't live up to what we expect of Spahn Ranch . There are a few tracks that do stick to the formula of 'The Coiled One' , which I thought was one of the best releases of 96 . 'In the Aftermath , 'Futurist limited' ,and 'Incubate' are the best songs , with Athan's deep , moody vocal style , and pulsey electronics . Architecture does not fair as well as 'The Coiled One' , but would have been better as an EP , with the standout songs . (Jim)



Spasm : Smear (Invisible)
Well , now that modular workstations and affordable fad gadgets have made synthetic rock sooo accessible , and the pop- media- mass label bands like Filter - 'Industrial' , what d'ya do ? Well , Spasm go get some oil drums , plug in an old theremin , tweak the brains out of everything , and plunder on . Experimental ? Classic Industrial ? How about..... 'A moody chaos in the mind of a big seathing organic machine'... Spasm are ; Mark Spybey , Curse Mackey , Eric Pounder , and Martin Atkins . Mr. Atkins also mixed+produced the project . Few tracks have drums as such , but when it is drum time , it's godlike . What can I say , this music deviates from the norm , indeed , cranked up it makes for a cruel 64 minutes in the dungeon . (Vapour)

Sweet : Various (Sub/Mission)
Mostly unreleased versions of aggro-industrial rock by Swamp Terrorists, Meathead, Templebeat, Cold, L.I.N., and Circus of Pain. A nice, heavy mix of guitar-driven songs accessible to fans of the KMFDM sound and an even mix of strictly electronic works for spice. The cover of 'You Spin me Round' by Templebeat is demented to say the least but it's definitely got an edge over the original and most of the tunes make wicked driving music. A good selection of some rockin' Sub/Mission acts.(Jason)

SLAVE UNIT

Slave Unit is made up of , Mike Welch (vocals, bass , and programming, sampling , guitar , and percussion) , Torsten Hartwell (bass , and programming) , Alan Sartirana (guitar), Mike Paikos (guitar) , and Rey Osburn from Tinfed plays live drums.

The sound of Slave Unit is a mix of Punk , Hardcore , Hip Hop , and Electronic music . It is almost impossible to all the influences of Slave Unit , but you could make a small reference tp some of 16 Volt's heavy'r songs , and Diatribe.

These guys could easily be labelled the Hardcore Punk band of the Industrial genre. Full of attitude , heavy driving guitars , funky Hip Hop beats , and Electronics .

Slave Unit has tour with the likes of Battery, Crash Worship , Diatribe , Neurosis , Stabbing Westward , Marylin Manson , and Babyland .

Slave Unit does a cover of Dag Nasty's Values Here , which KICKS ASS! They have also added the efforts of Maria Azevedo from Battery , doing Background vocals on Slow Time.

Their debut album is produced by Spawn of Deathline International.

Looking for music full of attitude to pump up your adrenalin , this is it!

Contact : Cop International , 981
Aileen St. , Oakland CA , 94608.

Scar Tissue - TMOTD

SCAR TISSUE

By Jason

Very rarely does an album cross my path that goes from first listen to the top shelf of my CD library. However, Scar Tissue's latest work has made the leap with ease. The insistent rhythms of this production clamour for attention with a punch like a Giger Alien leaping from your chest. Overlaid with metamorphosising sequences, these gut-grinder beats are merely the backbone for this cybernetic monsterpiece.

Although Scar Tissue utilized the guitar in their work, it is a far cry from the current trend of power chord riffs over electronic rhythms. Instead Phillip Caldwell (who doubles as gadgetman during live shows) plays his instrument like a synth, creating harmonic textures that enhance the prominently electronic composition of each track.

There are tons of unpredictable elements throughout each piece which is Steve Watkins' true conceptual breakthrough. Instead of falling for the ease of making repetitive sequences, there is an element of chaos forced onto the rigidity of the programming environment. There are those who say that it is easy to write music with modern sequencing systems, but it is another thing to write great music with the same. By using the nature of the machines against themselves, Scar Tissue has done just that.

Contact: 21st Circuitry Records

P.O. box 170100 San Francisco , CA 94117   21st Web - www.hallucinet.com/cyberden/21st

TASTE THIS 5

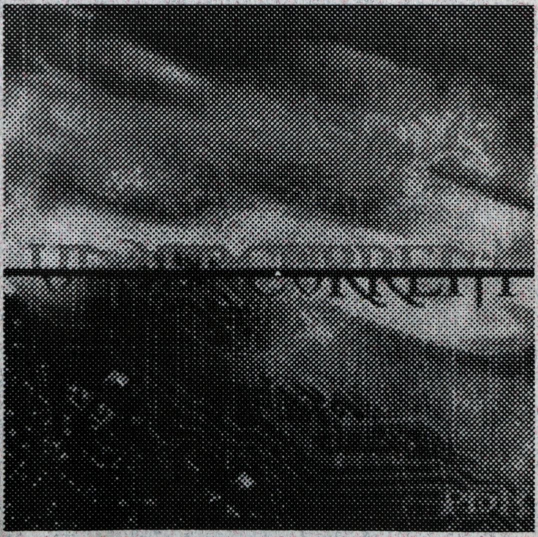
Taste This 5 : Various (Discordia)
Number 5 of this great two disc series of compilations on the Discordia label , part one is Industrial , and part two is Gothic , with bands from around the world . The industrial disc includes such bands as ; Apoptygma Berzerk , Contingence , Alien Factor , Noisex , Fiction 8 , Call , Wumpscut , Onieriod Psychosis , and more . The gothic disc has great flowing sounds from ; Kirlian Camera , The Thieves of Impressions , Shinjuku Thief , Moonson , When , and more . This is an exceptional CD to hear many of the outstanding industrial and gothic artists of today . (Jim)

THE TEAR GARDEN

The Tear Garden : To be an Angel Blind , The Crippled Soul Divide (Nettwerk)
The best album yet from cEvin Key , Edward Ka-Spel , and the rest of the contributing Legendary Pink Dot's . A very flowing album , truly melodic and relaxing . Songs tell tales of isolation , despair , loneliness , and heart break . An excellent album , especially when you lite the incense that is on the packaging , get stoned , and float away with the music.. (Jim)

Tinfed : Hypersonic . Hyperphonic (Cargo)
A guitar-driven foursome with a contemporary grunge sound backed by some sampling and electronics. Industrial purists will probably pass this one up but I can see fans of modern rock expanding their horizons into the industrial genre with this riff-strewn production. 'Dis.jungle' is an interesting experimental piece and 'Unfamiliar' could be an ambient track from an early Frontline Assembly album.(Jason)

Trauma : Construct (Machinery Records)
Some very cool electro-goth from Germany . Volker Zacharias does the spooky , ethereal vocals and Hauke Harms handles the gloomy , groovy synthetics . Soft beats , and layers of spacey synths accompany such topics as ; the flesh , the mind , the soul , and beyond! I just want to knock back a potent number of red vapour cocktails , and do the 'forbidden dance' with a trio of nuns in the evening sky . Yummy . (Vapour)



Undercurrent PDX : Various (Doppler Effect)
This compilation is made up of artists from the Oregon Area , with the one exception of Spinefolder from Seattle , WA . Bands here are ; Area 88 , which has a NIN , pretty hate machine era , sound to it . Mind Virus , with a front 242 sound , and many other outstanding bands I've never heard of , such as , Rkik , Nocturne , LX1 , Attenuated Euphoria , Spinefolder , Nobody , and more...... The two bands I have heard from are , Thine Eyes , and Violet Arcana . This is one of the best comp's I've received this year , with a load of different sounds from 14 different bands . This comp was arranged by Chris Christian of Sonic Boom . (Jim)

TESTIFY - MMMYAOOOO

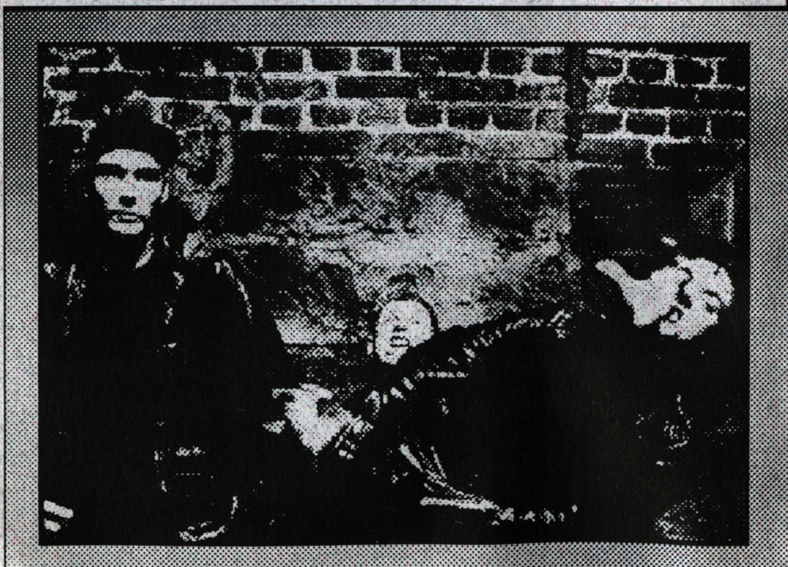
By Jason

Testify's press-sheet states that this full length album, "...embodies a new step of computerized metal." It becomes apparent upon hearing it that what we have here is a fairly typical death metal band with a drum machine and a scattering of samples. If heavy thrash metal is what you crave, then this is a great buy, but the "computerized" part is pretty low key.

Some fans who have tracked this trend of metal bands who can't afford drummers will draw instant parallels to numerous other bands in this industrial sub-genre. The music consists of chunky guitar riffs interspersed with occasional passages of minimal, almost mellow fill. Though every song contains elements of programmed electronics, it is simplistic for the most part, and the unoriginal and repetitive electric drill samples point a finger at the band who opened up this area of music.

This album is extremely heavy and tends to instill a desire to mosh, and the manic vocals of frontman Myk Jung seem to punch their way through the wall-of-sound guitar riffs in a screaming rage. If Ministry, KMFDM, or White Zombie are your thing this comes highly recommended. If it's raw electronics you're looking for, you won't find it here.

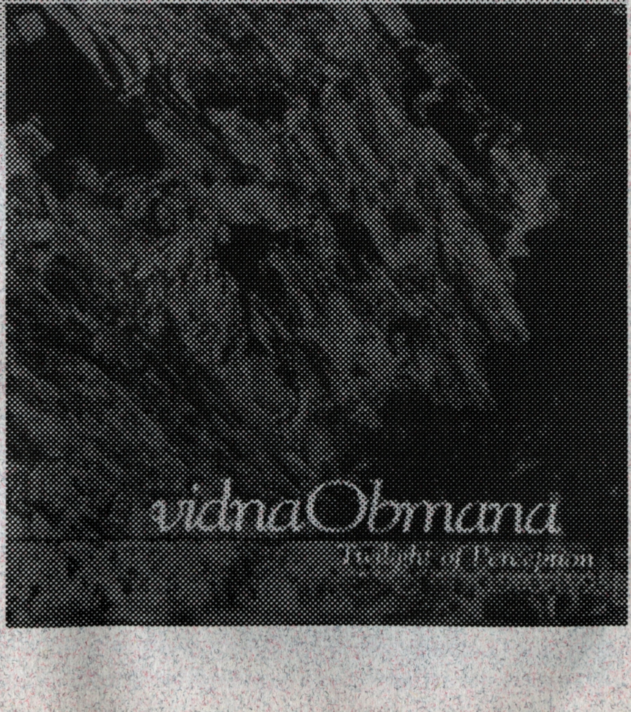
Contact : Van Richter Records
P.O. box 13321 La Jolla, CA 92039-3321
Web : http://lab11.me.gatech.edu/vanrichter/index.html



Unit:187 : Loaded (21st Circuitry)
Vancouver based grindcore , electro-industrial band , Unit:187 are quickly making themselves known in Canada and the USA . They have played with Xorcist , and have had the help of such talents as Rhys Fulber , 16 Volt , and Tensor . The simplest description for Loaded ....KMFDM meets Skinny Puppy . The title track is easily one of the best on the album , with a lean to the electro side of things , while the some of the other , lean more to the guitar side of things . Unit:187 is defiantly a group of individuals who do not have to take their work seriously all of the time . Certainly with aggressive , grindy covers like The B52's 'Planet Claire' , one can witness the comical nature of the four Vancouverites . (Daevina)

URANIA
aquarius

Urania : Aquarius ep (Cop International)
Urania is spawned from the demise of Under the Noise , the project of Ric Nigel and George Hagegeorge . Urania is exclusively George Hagegeorge , with Melissa Sharlat sharing the vox with George . An exceptional release , and your wondering with the album name 'Aquarius' , do they do this 'make love not war' hippy , heyday song? But of course they do . Two versions of Aquarius are here with the one having layers of electronics and a KMFDM-ish guitar to it , while the other is guitar with a minimal amount of electronics , but the full lyrics . The song 'Zero Becomes One' works very well with the layered vocals of Melissa and George , and a great dance beat . A full length coming soon.....(Jim)



Vidna Obmana : Twilight of Perception (Project)
A melange of various old and new material from this ambient sound artist. The music combines long synth washes with traditional acoustic percussion and occasionally resembles Dead Can Dance with rare vocals. This work has the ability to induce a deep trance, letting the rich sonic textures wash through your brain, so keep a pillow handy when you play this one. (Jason)

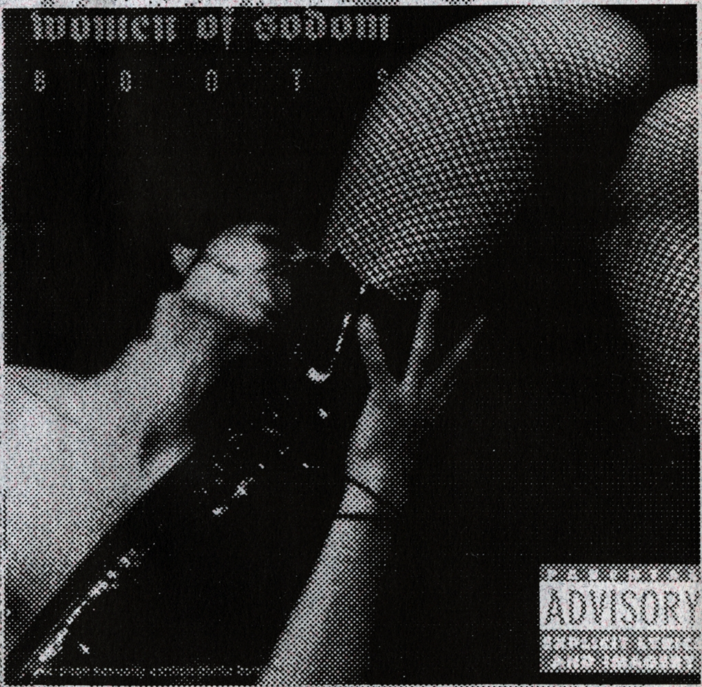
WAITING FOR GOD
QUARTER INCH THICK

Waiting For God : Quarter Inch Thick (Re-Consrtiction)

God created the atom . The atom became a man . Man split the atom . The atom split man. Is god made up of atoms ? Is god computer DNA ? Is DNA god ?! Oh MY GOD ! Well , my main man Martin Myers of Waiting For God is a god damn gear god man . He's got all the shit , and he knows what every knob does . The music is song based , aggressive , melodic goth core shtuff . Spooky , trippy , goth chick vocals (Daemon Cadman) . Gurgling synth basses , big big bass drums (real drums by Greg Price) , deep snares , chunky guitars (first track features Mr. Jed - Strapping young lad , FLA , Unit:187) all sewn together with deep space synth pads . Very nicely produced by Mr. Tom Ferris with some bonus remixes (one by Christ Analogue) YAH ! Hard rockin but not macho . Gear head goth . Serious shit , and I designed their logo ! Yah again . Gotta love it . (Vapour)

Women of Sodom : Boots (Pussy Kitty Records)

These are some very bad girls , riding the old Thrill Kill Kult vibe , though sequencer soaked in all that wet body stuff . Delicious vocals , and sexy samples dominate this , not so heavy but very abusive fetish music for the deviants amongst (who me?). The CD contains a nasty little 12 page booklet of naughtiness , and Pussy Kitty Records is some bad shit logo too . So , Like , when you're all zipped into your latex , and sipping bloody cocktails in the rubber basement , you'll need Women of Sodom . I am polluted . I am enslaved . I deserve it . (vapour)



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A Fiend of the Past

By Bill Jackson

When I run over the frightful catalogue of my sins , I cannot believe the I am the same creature whose thoughts were once filled with sublime and transcendent visions of the beauty and the majesty of goodness . But it is even so ; the fallen angle becomes a malignant devil.

These words from Mary Shelly's Frankenstein embody a strong sense of the social atmosphere in the time in which it was written...The Romantic period. The romantic movement came about as a result of culminating world events , which in some strange way seen's to echo in today's subcultures like Goth. , dark electronic and underground . These connections became so obvious that you could even think of us as entering a second romantic movement . Today we share the same sense of isolation and the macabre they did roughly two hundred years ago . Romance taken in this context was used to describe a sense of passion and the extreme rather that the more sappy definition of today .. It was concerned with love , but more so with true love and loss of it . It set free the individual to express deeper (and usually darker) emotions , where as culture until then had worked on repressing such parts of man , seeing them as barbaric and uncivil .

The last two decades , apart from being a time of the business class hero , glossy lipstick and bad hairdos , were pretty much the same as the time right before the romantic period . It was a time of logic , scientific advances , and individual repression . It was a time of moral righteousness and a media force fed youth . A period of time I affectionately refer to as "the Cosby years" . We seem to lose our individuality more every day as we become numbers rather than people ; statistics rather than faces . We all share a common situation in being the post baby boomer generation . A generation with nothing really to explore for ourselves , except the darker side of mankind , which had been so played down within the light of moral virtue in times before us . This does not mean to say that we are a wholly numb, and uncaring generation , but more that we do not repress feelings that exist , no matter how ugly they are . This same sense of honesty appears within eighteenth and nineteenth century literature from the poetry of Shelly , Byron , and Keats , to the prose of Frankenstein . They all reveal the true human , and not only the beautiful parts .

Continued.......

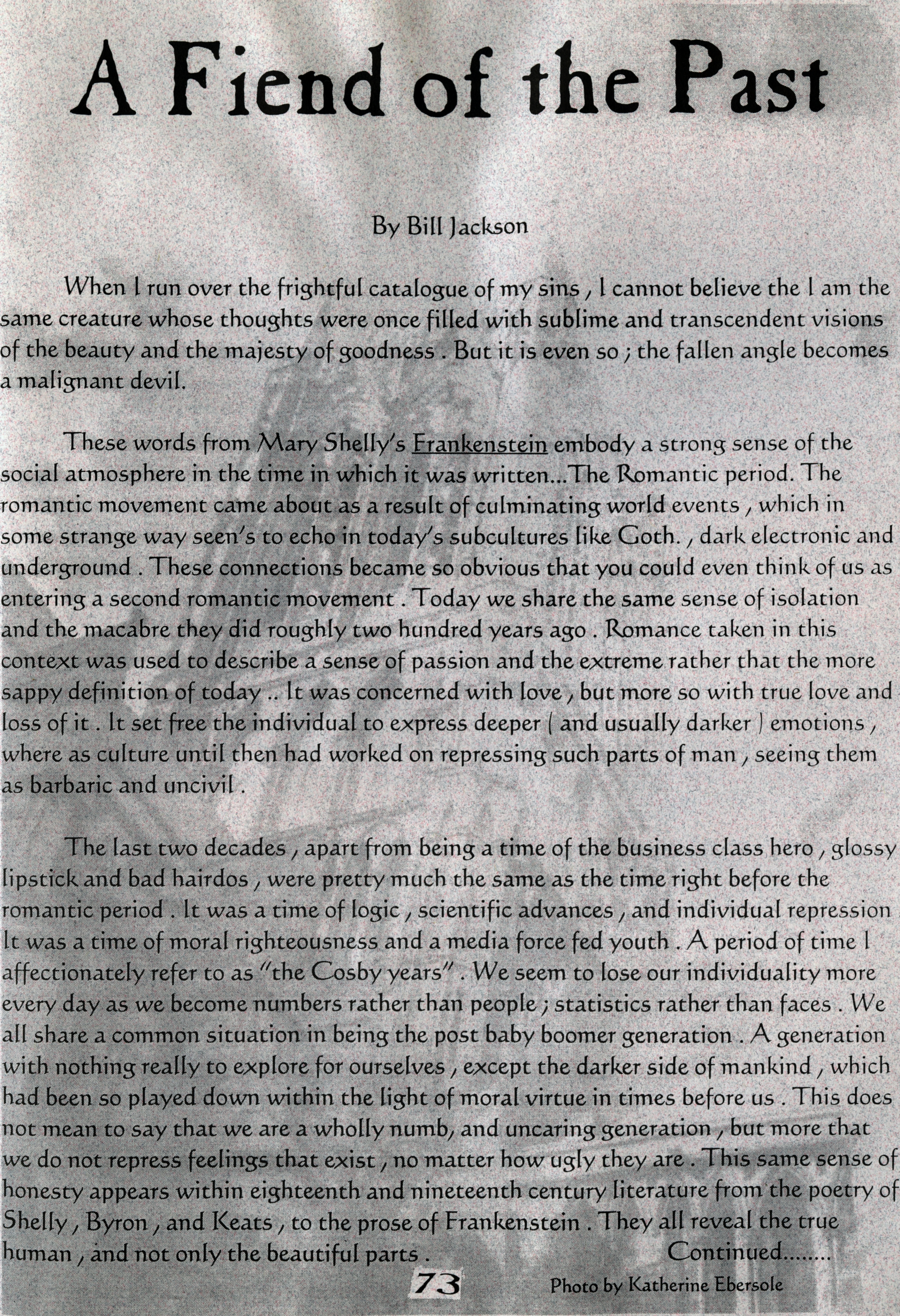
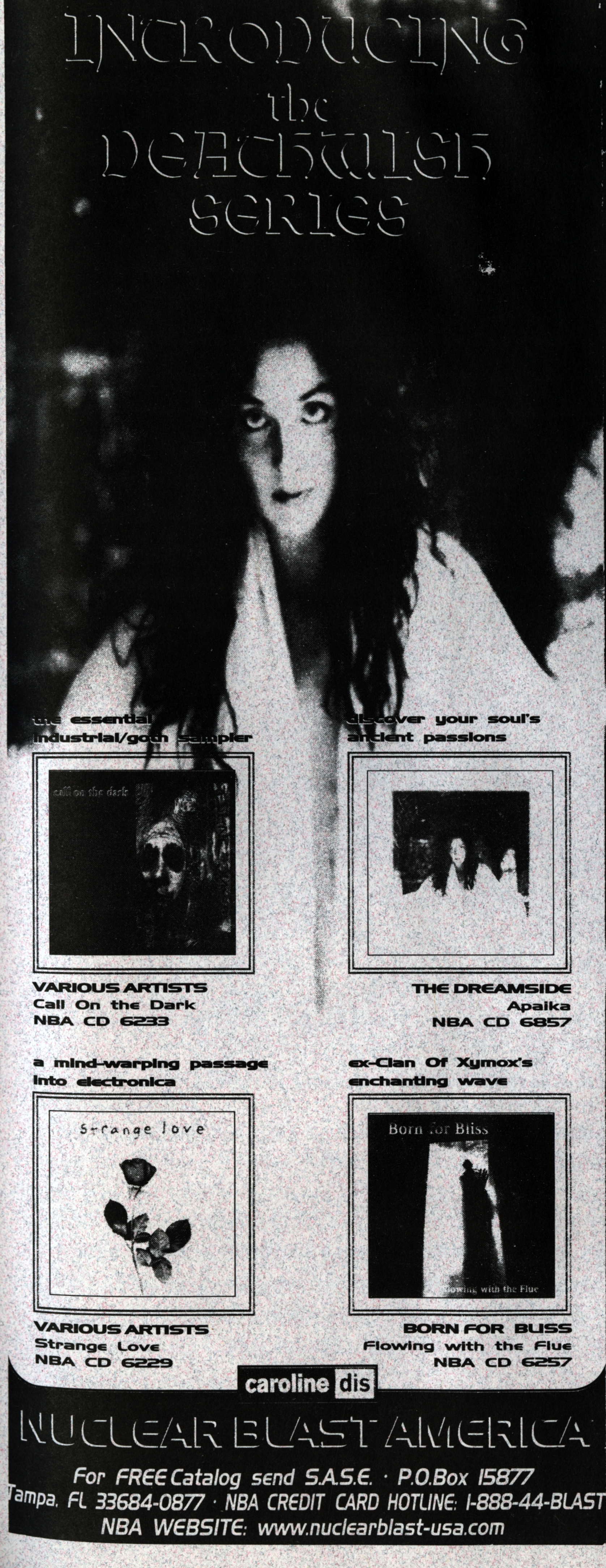


Photo by Katherine Ebersole

The world is much to big now to classify it's efforts into one direction , however in hindsight these trends do appear . Just as the Romantics spun a hundred and eighty degrees on their existing culture , so do these subcultures today hold a vibrant sense emotion and the extreme ; more inclined to the dark , the strange , and the individual .

World circumstances also hold certain parallels . When the romantics had their cultural revolt , the world was in chaos . Napoleon and the French Revolution held Europe in it's grasp , and the world was growing smaller by the minute . New lands and cultures were being discovered all the time . The world had jarred closer together in the span of a few years . Today the world undergoes the same shock . How far is anyone away from anywhere else in the world today ? A few keystrokes and however long it takes to travel down the wire . It is even more today being drastically drawn together than any other period of time before . What sense of personal freedom this gives us to know that almost any information we may seek is waiting at our fingertips if we have the devices . And so , like the romantics we further alienate ourselves into our own little private existence . Out from the public eye , the romantics fled to other countries ; we only need to go to our room to escape . The generation ahead seems to alienate itself from present society in much the same way . To be different and individualistic seem's to be what's in . Tattoo's , body piercing , make up , and dyed hair . Now more than ever is there a need to set oneself apart from the rest of society .

Today we not only feel a need to be different than the rest of the population , but we need to contrast completely against it . It is this contrast that set's us apart . The beauty of contrast is we see both sides of the picture in the extremes . Today we see it in everything ; music , style , emotions and in the role models we look to . Within Goth culture everything is black and white . It is the vision of a purest angel cast against a chaotic void of barbed wire . It is melodic harmonies permeated with hard-core Industrial beats . Contrast is found in nearly every aspect of subculture . In our literature it is always beauty and torment . Even like Frankenstein's monster , we can see the beauty of contrast , almost like we need to see dark to realize what the light really is . The monster was filled with blackness , anger , resentment , and hate , and yet we need to see this to feel the love and longing in him that has made him this way . To appreciate both sides was what the romantics had discovered , and now today once again have rediscovered.



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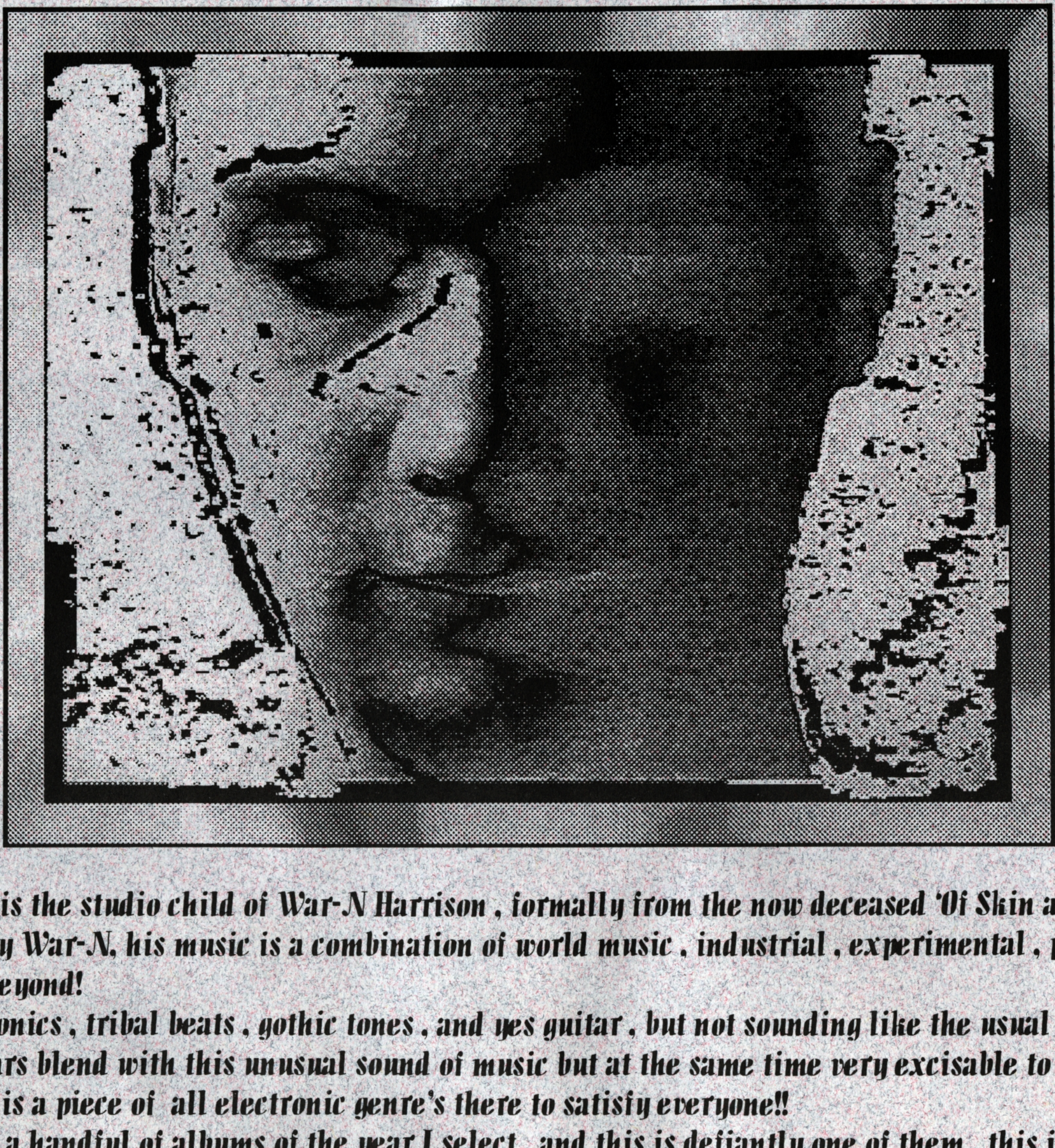
[NO. 9] FISHTANK



Fishtank No.9 is the studio child of War-N Harrison , formally from the now deceased 'Of Skin and Saliva'.
As described by War-N, his music is a combination of world music , industrial , experimental , pop , classical , hip hop , and beyond!
Flowing electronics , tribal beats , gothic tones , and yes guitar , but not sounding like the usual crossover band mold, the guitars blend with this unusual sound of music but at the same time very excisable to almost any listener, there is a piece of all electronic genre's there to satisfy everyone!!
There are only a handful of albums of the year I select , and this is defiantly one of them , this is one of the cd's that has not left my cd changer since I got it!!!
Amazing album and well worth the buy!!!

APOCALYPSE- What were the contributing factors to the demise of OSAS?

War-N - Both Kain and I wanted a change in direction I think, and OSAS wasn't really a decent means of expression for me any more. I am very proud of the music I wrote for OSAS, but it had all become a bit one dimensional for me, and as a result, rather unfulfilling.

A - What does the name Fishtank No.9 represent, is there a deep meaning there?

W - Actually Fishtank Soundworks is the name of my musical slut service. I write music for other people under that name, so I just chopped of the Soundworks, only to find out it was already taken. .....enter number nine!

A - In the credits you thank, 'OSAS itself' , why?

W - OSAS was a great time of growth for me...I wrote some of my best stuff in OSAS, and not acknowledging that would be wrong. Also I wanted to kind of close the door. Naturally people will compare F9 to OSAS, but I want it to stand by ITSELF.

A - What was the progression to Fishtank No.9, with the sound totally changed from OSAS?

W- It wasn't really a progression. The F9 sound has been within me all along. I just didn't feel that OSAS was the right place to express it. Frankly, I was just bored with everything being so dark (in OSAS). Nothing wrong with some sparkly bits here and there eh? The vocals are a lot more melodic with F9, and the song structures are more traditional as well, but the same ethnic element exists.

A - Was it your intent to have a gothic feel with Fishtank No.9, not only with the music but also your vocal style?

W - That's just the way it came out. I don't intentionally write a song to be gothic, or industrial or whatever. In a sense I'm just channelling the energy...sounds a bit hokey pokey, but I am as surprised as you at the way some of my stuff turns out :-) ....but I welcome any Peter Murphy comparisons (ha ha)

A - Since the recent signing of Dive to Cop International, do you think you will work with Dirk on anything?

W - Hmmm...I'm actually not familiar with his work. But like I said...I'm a musical slut...I'll work with anyone who's up for it! In fact that is something I want to explore in the future, more collaborations.

A - What do you think of the media term 'Electronica', and do you think it will help lesser known electronic bands be heard?

W - that's funny...I just saw a bit with Prodigy, where the guy was commenting on that,"why'd they stick an "a" on it?". It definitely can't hurt...and if it helps, well then Fishtank is definitely 'Electronica'!! We need all the help we can get. I'm still looking for a definition of electronica though.

A - Do you currently have any other projects in the works?

W - Some remixes for Urania & Battery (name drop), of course new F9 stuff, and what ever else comes up. I'm producing a acoustic folk CD at the moment.

A - Is there a tour planned for this album?

W - nothing planned, but I'm getting the itch. Possibly in the fall. I still have to assemble a band though. I would like to get some more material written first, as a lot of the album material probably wouldn't work that well in a live setting.

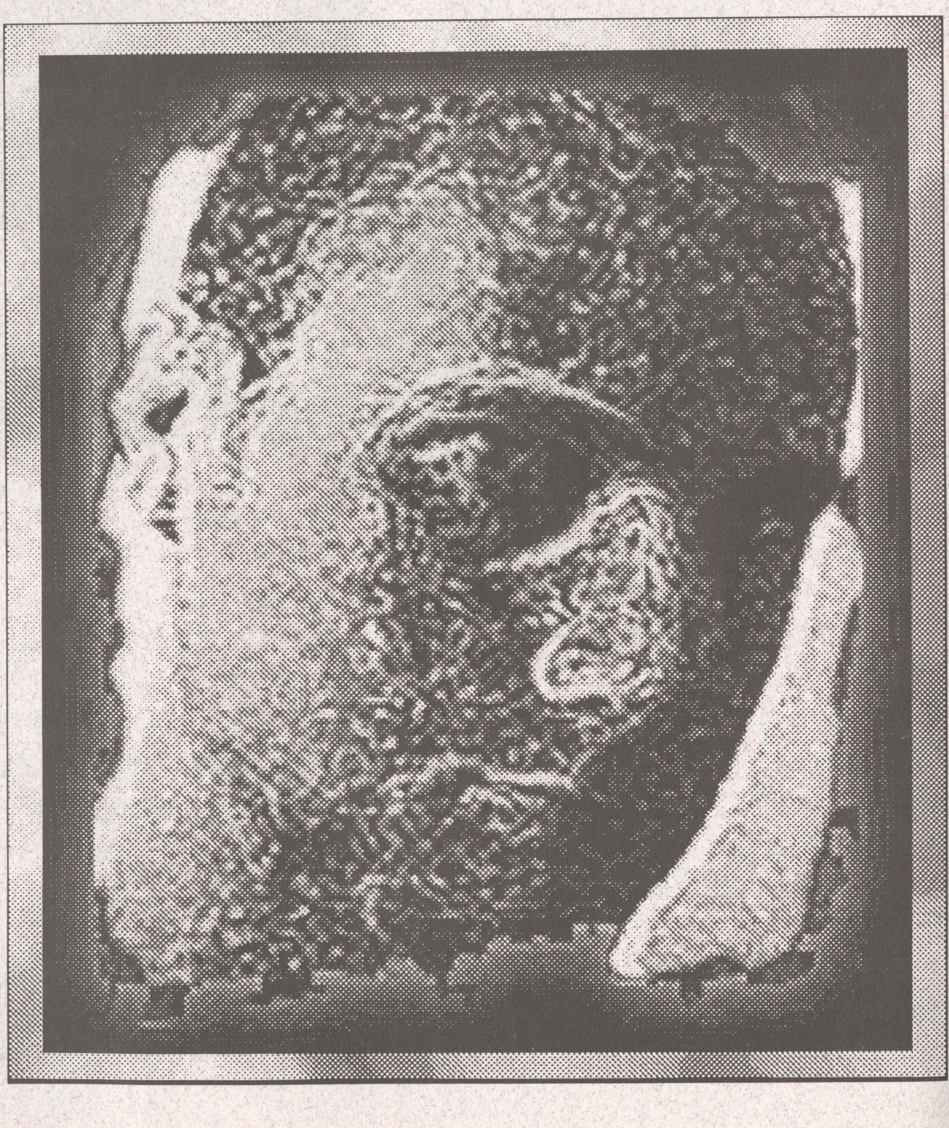
A - Tell me what music you've been listening to lately?

W - Fiona Apple, Delerium, Battery, Sarah McLachlan, Depeche Mode. I'm not much of a rivet head really..I just kind of fell into this industrial thing. Not that I don't like industrial stuff...I'm just not that familiar with any of the new bands. I was a Severed Heads, Skinny Puppy kid.

A - What are War-N's favorite foods?

W - the usual studio foods...pizza, TV dinners....JUNK!

A - Tell us some personal things about War-N, what are your goals? Religious beliefs? Values? Do you have a companion?



Any pets! What concerns you!

W - At the moment , my main goal is to get myself in a position where I can survive off my music (big goal, huh!). Religion!....well, I think of religion as a personal support system rather than the whole higher power bit.....and just being good to people, not stepping on them to boost your own ego. I have two companions: my wonderful wife Jenn and dog (son) Benni. Jenn really keeps me on track when I lose focus. We produced three of the tracks on ITSELF together. That was a great experience, because up till that point, I had sort of kept the music to myself...stupid!

A - When your not working on music, what do you do to break the monotony of every day life!

W - Well...I'm a self proclaimed cyber-geek! I spend pretty much all of my waking hours in front of a computer...totally hooked! So, someone else's monotony is my life! ha ha. I do the web publishing bit by day and the music thing by night.

A - Who are your electronic mentors!

W - Well, in chronological order: Wendy Carlos, Gary Numan, Howard Jones, Vince Clark & Tom Ellard. There are a so many more, but that is the core inspirational team. Thanx guys!

A - Can you tell us where your lyrical samples come from!

W - You mean the dialogue bits! I only use them in a song or two, mostly just to accent the concept of a song. ummm.....thank you frank black!

A - Whether it's radio or video, what band right now annoys the hell out of you!

W - I won't say the Spice Girls, coz they are very talented! I just get frustrated with acts that are huge and have hit singles of relatively shallow content.....OK fine it's shear jealousy!

A - What new artist / group, can you say you admire!

W - There are a few right now: Tricky (just for being so damn freaky), Prodigy (power-loopy), Fiona Apple (quite the songstress with a damn fine voice). All pretty obvious I know....but there you have it.

A - What can we come to expect from Fishtank No.9 in the future!

W - A country and Western album entitled Down on the Farm with F9. Probably something off the path from ITSELF, that will make the record company say, "Oh dear, War-N...what have you done now!" (I get bored so easily)

Thanks again , Jim.

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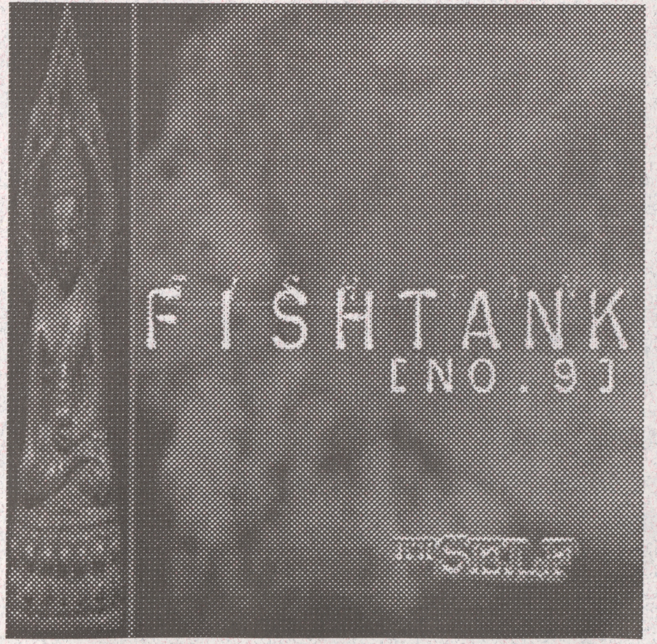

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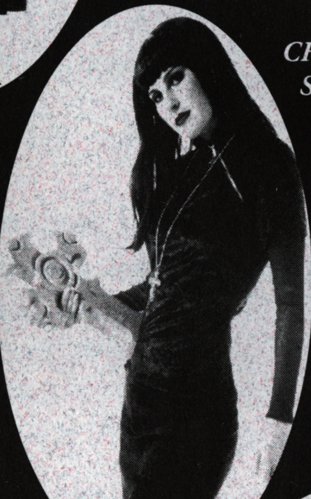

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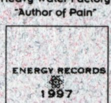

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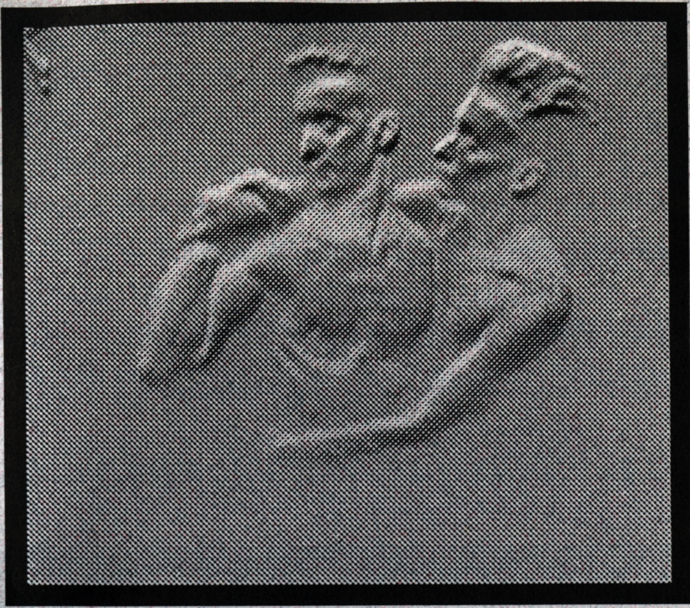
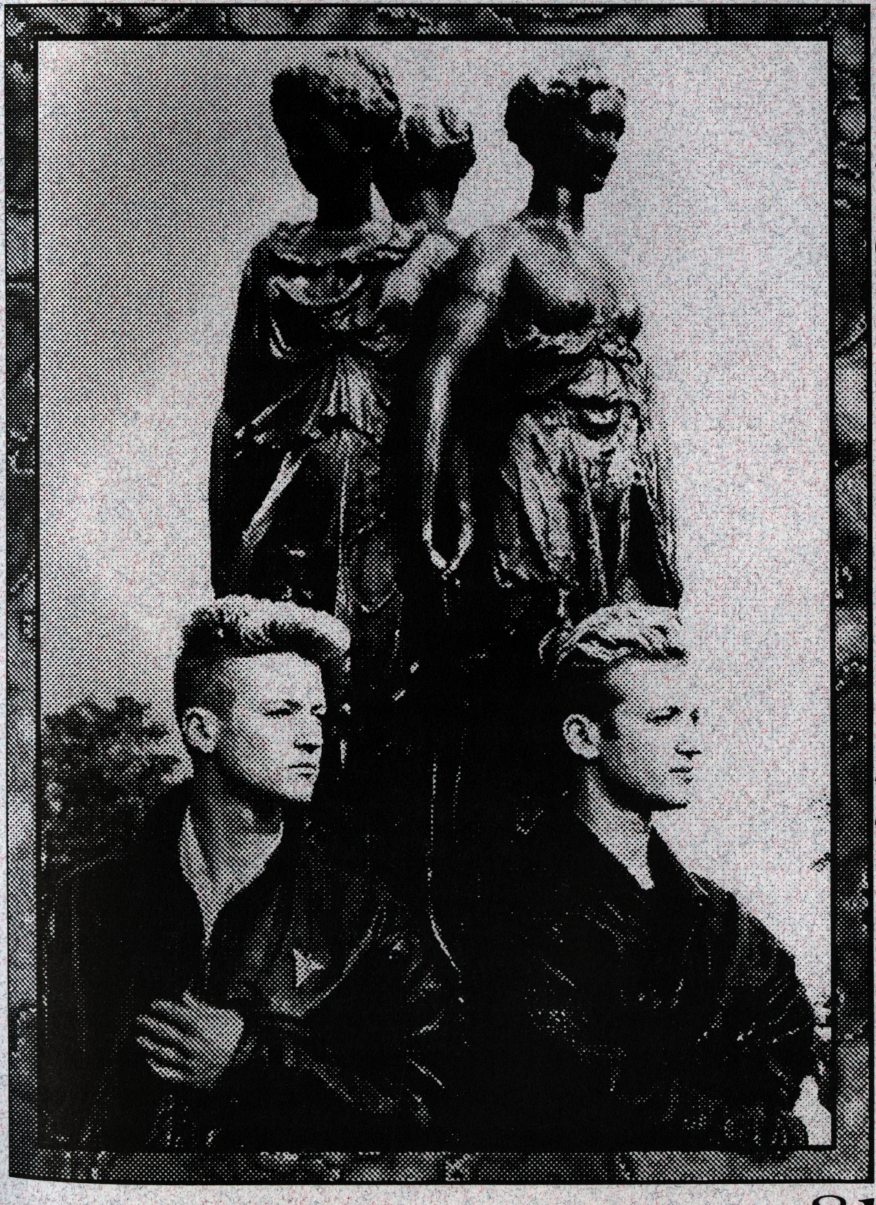


INTERVIEW BY JAMES

FOR OVER 15 YEARS NOW, KLIVE AND NIGEL HUMBERSTONE HAVE BEEN PRODUCING SOME OF THE MOST PROGRESSIVE AND EXPERIMENTAL MUSIC THAT WE HAVE EVER SEEN. OVER A SPAN OF TEN ALBUMS AS IN THE NURSERY, ONE AS LES JUMEAUX AND COUNTLESS SINGLES, THEY HAVE CREATED SOME TRULY MIND BLOWING WORK. TAKING THE LATEST TECHNOLOGY, ORCHESTRAL PERCUSSION AND DISTINCTIVE CLASSICAL ARRANGEMENTS (YEAH, THAT'S RIGHT CLASSICAL) IN THE NURSERY HAVE DESTROYED PRECONCEPTIONS, MADE LISTENERS THINK AND OF COURSE MADE THEM DANCE. WHETHER PRODUCING REFINED CLASSICALLY INFLUENCED PIECES, DUBBY ATMOSPHERICS OR GROOVING DANCEY STUFF, IN THE NURSERY HAVE REMAINED A SINGULARLY RARE BREED OF MUSICIANS. KLIVE AND NIGEL HAVE BEEN ABLE TO SPAN THE SPECTRUM OF MUSIC LOVERS IN A WHOLLY INDEPENDENT FASHION. GETTING THE OPPORTUNITY TO PLAY "20 QUESTIONS" WITH THEM WAS AN HONOR AS I HAVE BEEN A FAN FOR A LONG TIME. THEY'RE STILL FIRING OUT MATERIAL SO KEEP YOUR EYES OPEN. IN THE NURSERY: CLASSICAL, SUBTLE, MAGICAL. SIMPLY PUT, IN THE NURSERY ARE MASTERS OF WHAT THEY DO.



APOCALYPSE: WHO ARE IN THE NURSERY?

NIGEL: IN THE NURSERY ARE BASED AROUND THE CENTRAL NUCLEUS OF MY BROTHER AND I, AUGMENTED IN THE STUDIO BY VARIOUS SESSION MUSICIANS AND VOCALIST DOLORES MARGUERITE C. WHO ALSO PERFORMS AT OUR LIVE SHOWS ALONG WITH DRUMMER 'Q'.

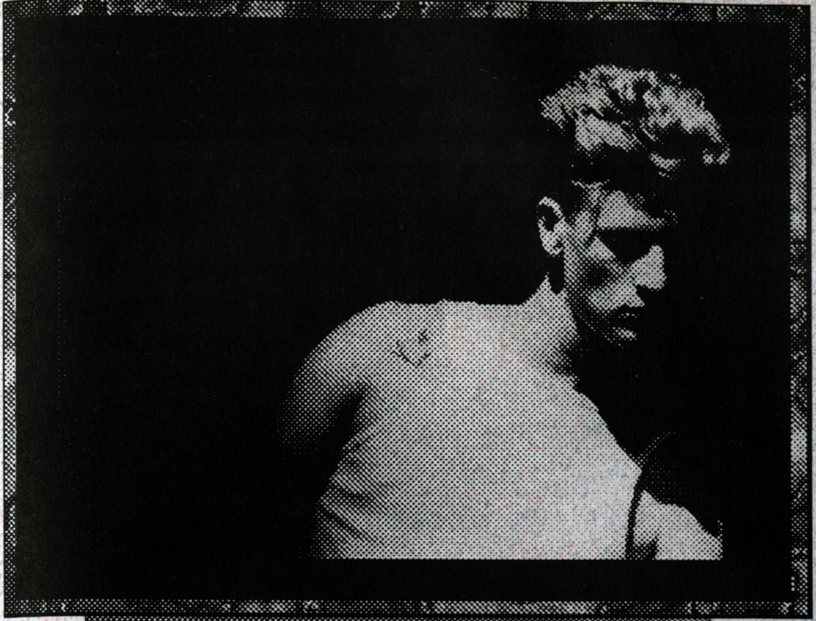
APOCALYPSE: WHERE AND WHEN DID IN THE NURSERY BEGIN?

KLIVE: BOTH MYSELF AND NIGEL CAME TO SHEFFIELD IN 1980. WE STUDIED THERE, NIGEL DID

SOCIAL SCIENCE AND I STUDIED COMMUNICATION ARTS AT THE LOCAL ART COLLEGE, WHERE WE MET ANT BENNET (THE 3RD MEMBER OF THE ORIGINAL BAND). IT WAS OUR INTENT JUST TO MAKE MUSIC TOGETHER - WE 'JAMMED' TOGETHER IN BASEMENT ROOMS, BEFORE DECIDING TO PERFORM IN FRONT OF OTHER PEOPLE. IT WAS AN ATTEMPT TO EXPRESS OUR PERSONAL FEELINGS TO OTHERS. THE NAME IN THE NURSERY WAS A PHRASE WE FOUND IN AN ENID BLYTON BOOK, THAT SOMEHOW SUMMED UP THE IDEAS AND NATURE OF OUR LYRICS AT THAT TIME. THE THEMES WE WERE WRITING ABOUT WERE OF CHILDHOOD INNOCENCE AND INFANTILE AUTISM.

APOCALYPSE: WAS IT A SIMPLE TRANSITION GOING FROM A BASS/DRUMS/ GUITAR FORMAT TO THE MORE ORCHESTRAL INFLUENCED MUSIC THAT WE'VE HEARD RECENTLY?

KLIVE: IT DEFINITELY FELT NATURAL. ALTHOUGH WE STARTED WITH THE 'CONVENTIONAL' SET-UP - IT DIDN'T TAKE LONG



FOR US TO BECOME DISSATISFIED WITH THE OLD TYPE OF ' ROCK' INSTRUMENTATION. WE STOPPED EXPRESSING THOSE MUSICAL INFLUENCES IN OUR MUSIC. I THINK WE'VE KEPT ON CHANGING, BECAUSE WE'VE BEEN TO CREATE OUR OWN IDENTITY. THE FIRST ALBUM BARED ALL OUR NAIVETY AND INNOCENCE TO THE RECORDING PROCESS AND SHOWED OUR FIRST EXPLORATION INTO MAKING MUSIC.

APOCALYPSE: DEFINE THE SOUND OF IN THE NURSERY.

KLIVE: OUR DEFINITION CHANGES WITH EVERY ALBUM RELEASE. WE FELT CONSTRAINED BY WHAT PEOPLE FELT IN THE NURSERY MUSIC SHOULD BE, SO WE CREATED LES JUMEAUX TO ALLOW US MORE CREATIVE FREEDOM TO MAKE THE TYPE OF MUSIC WE FEEL HAPPY MAKING AT THE TIME. AND THAT IS THE FUNDAMENTAL REASON FOR US...TO BE INVIGORATED BY THE SOUNDS AND COMPOSITIONS WE ARE MAKING. IN THE NURSERY IS A TOOL THROUGH WHICH WE CAN EXPRESS OURSELVES - THAT IS THE DEFINING REASON.

APOCALYPSE: DOES THIS MEAN THAT IF YOU WANTED TO, WE'D BE HEARING DRUM AND BASS INFLUENCING THE WORK OF IN THE NURSERY.

KLIVE: CERTAINLY THE SONIC QUALITIES OF SOME 'DRUM AND BASS' TRACKS ARE WELL CRAFTED. AND WE WOULDN'T BE ADVERSE TO INCORPORATING SOME OF THESE ELEMENTS INTO OUR MUSIC,(ESPECIALLY THE LES JUMEAUX PROJECT). MANY PRODUCERS OF 'DRUM AND BASS' THESE DAYS ARE STRETCHING THE BOUNDARIES OF MUSIC, MANY ARE SIMPLY REGURGITATING A PROVEN FORMULA - THERE'S BOTH GOOD AND BAD.

APOCALYPSE: WOULD YOU SAY THAT YOUR SOUND HAS EVOLVED?

KLIVE: WE HAVE USED THE MILITARY SNARE DRUM FROM OUR VERY FIRST RECORDING. THE INITIAL ATTRACTION WAS SEEING ONE FOR SALE IN A SECOND HAND SHOP; WE HAD NEVER BEEN HAPPY WITH THE CONVENTIONAL DRUM KIT SET-UP AND SO USED THE STAND UP SNARE DRUM AS AN ALTERNATIVE.
LIKEWISE WITH TYMPANI'S - WE SAW THE POWERFUL EFFECT THEY GAVE TO CLASSICAL MUSIC WHEN USED.
AND WE WANTED TO INCORPORATE THAT INTO OUR MUSIC, MAKING ORCHESTRAL PERCUSSION THE CENTRAL FOCUS OF OUR RHYTHMS. WE DO NOT THINK THAT THE 'MILITARISTIC' ASSOCIATION HAS ANY RELEVANCE FOR OUR CHOICE IN PERCUSSION - ADMITTEDLY, THE VERY SOUND OF A MILITARY SNARE DRUM EVOKES THAT 'STRIDENT' FEELING OF MOVEMENT AND PURPOSE. IT IS THAT ELEMENT WE ARE COMBINING IN OUR OWN MUSIC. IT IS SOMETIMES TOO EASY TO LOOK BACK AND ANALYSE THE REASONS FOR MUSICAL INFLUENCES - THEY ARE

EFFECTED BY A GREAT MANY THINGS - BUT THE CLASSICAL INFLUENCES CAME ABOUT WITH THE FRUSTRATIONS WE GOT BY TRYING TO CREATE THE MUSIC WE HEARD IN OUR HEAD WITH THE BASIC INSTRUMENTATION OF BASS GUITAR AND GUITARS. ONE DAY WE CAME ACROSS A LOGAN STRING MACHINE KEYBOARD - AND THE POSSIBILITIES SEEMED MUCH GREATER, FROM THERE OUR IDEAS TOOK ON NEW PROSPECTS - WE WERE INTRODUCED TO DIGITAL SAMPLING AND THE ABILITY TO CREATE AUTHENTIC SOUNDS OF A FULL ORCHESTRA FROM A KEYBOARD - THE POSSIBILITIES SEEMED ENDLESS!

APOCALYPSE: WHAT (IF ANY) ARE THE DIFFERENCES BETWEEN IN THE NURSERY AND LES JUMEAUX?

KLIVE: BECAUSE WE SPEND SO MUCH OF OUR TIME, WRITING AND RECORDING IN OUR OWN STUDIO, WE SOMETIMES FIND OURSELVES CREATING COMPOSITIONS THAT ARE NOT STRICTLY IN THE IN THE NURSERY STYLE (IF THERE REALLY IS ONE) BUT SINCE MAKING MUSIC IS OUR PASSION, WE DECIDED TO CHANNEL THESE 'HYBRID' CREATIONS INTO A NEW SIDE-PROJECT, CALLED LES JUMEAUX. THE PROJECT GAVE US A CHANCE TO EXPLORE NEW TECHNIQUES, EXPERIMENT MORE FREELY WITH SOME OF OUR RECORDING EQUIPMENT AND ALSO INTRODUCE NEW SOUNDS AND TIMBRES INTO THE CREATIVE PROCESS.

NIGEL: DURING THE PAST 3 YEARS WE HAVE BEEN WRITING A NUMBER OF SONGS THAT DID NOT FIT OR FEEL RIGHT UNDER THE MUSICAL BANNER OF IN THE NURSERY. WE PUT THEM ASIDE, UNTIL WE HAD TIME TO WORK ON THEM AGAIN AND DECIDED TO PUT TOGETHER AN ALBUM. WE HAD OUR OWN STUDIO (RECENTLY UPGRADED) AT OUR DISPOSAL AND NO RECORD LABEL FORCING ANY CONTRACTUAL (OR ARTISTIC) RESTRICTIONS ON OUR MODE OF EXPRESSION. WE SET TO WORK, WITH STEVE HARRIS, WHO WE HAVE WORKED WITH ON THE LAST SEVEN IN THE NURSERY ALBUM PROJECTS, KEEPING TO A STRICT RECORDING AND MIXING SCHEDULE, BUT AT THE SAME TIME BEING ABLE TO FEEL INSPIRED AND RELAXED WITH THE MUSIC AS IT PROGRESSED, INTRODUCING NEW IDEAS AND REWORKING TRACKS ALMOST AT THE LAST STAGES. I THINK THIS METHOD OF WORKING WAS ALSO EMPLOYED FOR THE RECORDING OF DECO, WHEREBY NEW TECHNOLOGY ALLOWED US GREATER CONTROL. CERTAINLY WE WERE ABLE TO MOLD THE TRACKS TOGETHER AS THEY GREW, TRYING NEW IDEAS AND ARRANGEMENTS WITHOUT WORRYING ABOUT DEADLINES OR THE PRESSURE OF WASTING VALUABLE STUDIO TIME.

APOCALYPSE: IS IT TRUE THAT WE'LL BE HEARING FROM ALL THE SABRES OF PARADISE (NOW MEMBERS OF THE ALOOF AND TWO LONE..) ON THE NEXT LES JUMEAUX ALBUM?

KLIVE: WE'VE JUST HEARD THAT JAGZ (KOONER, EX SABRE...CURRENTLY A MEMBER OF THE ALOOF) IS GOING TO VERY BUSY RIGHT UP TO APRIL THIS YEAR, SO MOST PROBABLY WON'T BE ABLE TO CONTRIBUTE TO THE NEXT LES JUMEAUX ALBUM.
WE WILL HAVE TO WAIT AND SEE.

APOCALYPSE: WHAT'S THE LIVE IN THE NURSERY EXPERIENCE LIKE AND WHY HAVEN'T WE SEEN YOU IN CANADA YET?

KLIVE: WE WOULD LOVE TO COME TO CANADA. SADLY THE CHANCE HASN'T ARISEN YET. WE ARE DISCUSSING CONCERTS IN AMERICA AT THE MOMENT, SO PERHAPS WE CAN TRY TO ARRANGE SIMILAR DATES IN CANADA. AN IN THE NURSERY CONCERT IS A FUSION OF ORCHESTRAL PERCUSSION , LIVE SEQUENCING AND VOCALS. THERE ARE 4 OF US ON STAGE, KLIVE ON TYMPANI' AND ORCHESTRAL BASS DRUMS, NIGER ON KEYBOARDS AND VOCALS, Q ON MILITARY SNARE DRUM AND DOLORES ON VOCALS AND PERCUSSION. WE HAVE 2 SLIDE PROJECTORS WHICH PROJECT ONTO LARGE WHITE FLAGS AS WELL AS FULL LIGHT SHOW. ITS HARD TO RELATE THE OVERALL IMPRESSION OF A CONCERT - I GUESS YOU HAVE TO SEE IT TO BELIEVE IT!

APOCALYPSE: HOW DID DOLORES C COME INTO THE FOLD?

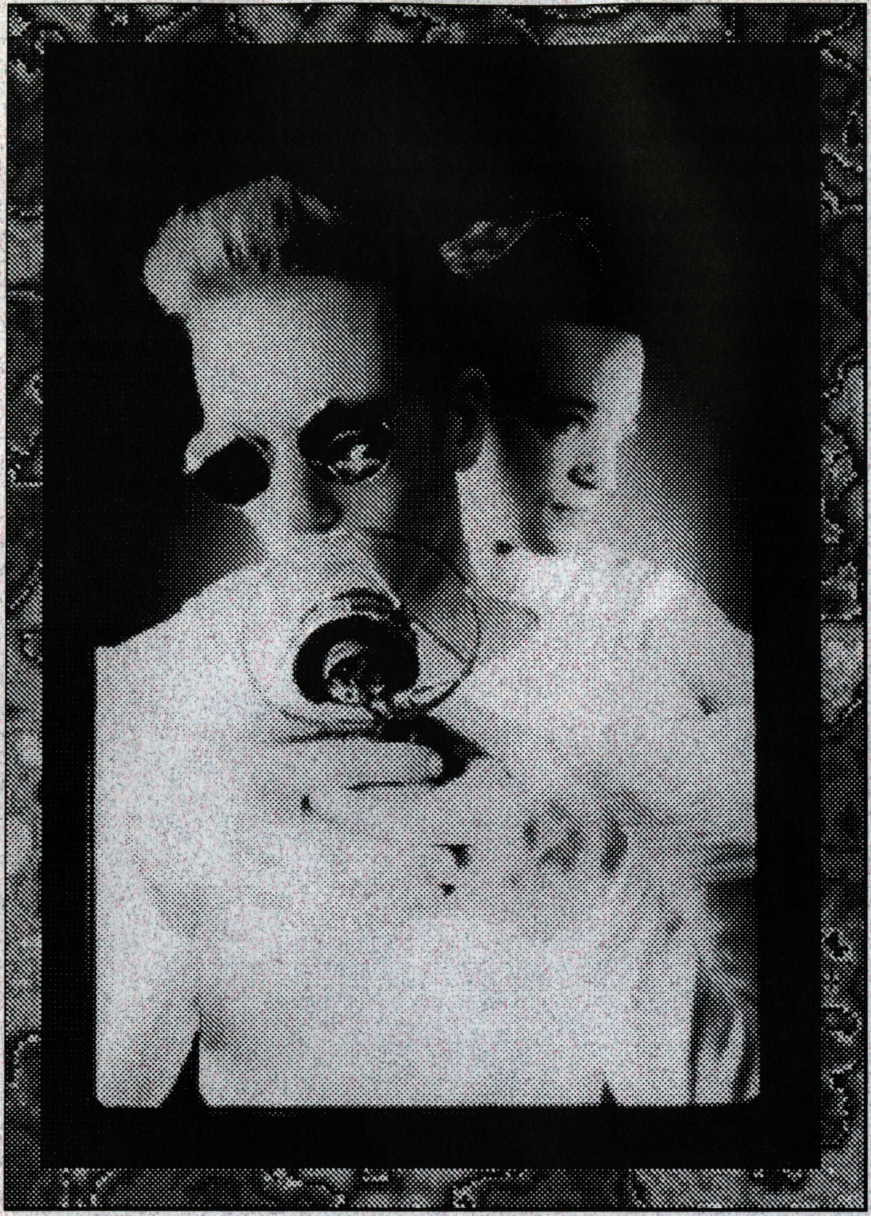
KLIVE: DOLORES HAS WORKED WITH IN THE NURSERY, BOTH LIVE AND IN THE STUDIO, SINCE THE TRINITY/ELEGY RECORDINGS IN 1987. SHE HAS PROVIDED ALL OF THE FEMALE VOCALS. DESPITE HAVING FULL-TIME CAREER COMMITMENTS OUTSIDE THE BAND, WE HOPE THAT SHE WILL CONTINUE WORKING WITH US IN THE FUTURE.

APOCALYPSE: HOW DID THE RELEASE OF SOME MATERIAL ON WAX TRAX RECORDS COME ABOUT?

KLIVE: AT THE TIME, WE WERE WITH THE UK LABEL, SWEATBOX, WHO HAD A LICENCING AGREEMENT WITH WAX TRAX IN CHICAGO. THEY LICENCED THE ALBUMS 'L'ESPRIT' /'COUNTERPOINT' AND 'CODA' FROM US AND WHEN THE RETROSPECTIVE 'BLACK BOX' CAME OUT, WAX TRAX CHOSE INCLUDE 'COMPULSION' ON IT.

APOCALYPSE: ARE YOU HAPPY WITH DOING YOUR OWN DISTRIBUTION NOW?

KLIVE: WE FORMED OUR OWN LABEL ABOUT 3 YEARS AGO. MANY OF OUR OLDER ALBUMS HAD BEEN OUT OF STOCK FOR SOME TIME AND SOME HAD NEVER BEEN RELEASED ON CD FORMAT AT ALL. SO WE MADE A DECISION TO RELEASE THEM



OURSELVES, THIS MEANT WE HAD FULL CONTROL ON THE ARTWORK AND PRESENTATION. WE HAVE ALWAYS BEEN INVOLVED IN THE VARIOUS STAGES OF PRODUCTION SO THE TRANSITION WAS QUITE NATURAL. AT PRESENT ALL OUR TITLES ARE DISTRIBUTED BY EFA MEDIEN GMBH THROUGHOUT EUROPE. (FOR AMERICA WE USE COM-4 AND CAROLINE.)

APOCALYPSE: HOW DID SCORING "THE CABINET OF DR. CALIGARI" COME ABOUT?

KLIVE: WE DISCUSSED THE COMMISSION WITH THE METRO CINEMA IN DERRY WHEREBY THE DIRECTIVE WAS FOR US TO PRODUCE AN ACCOMPANYING SOUNDTRACK FOR A ONE-OFF SCREENING OF THE FILM. AFTER SPENDING ROUGHLY A MONTH (ON AND OFF) WORKING WITH THE PROJECT AND FINALLY PERFORMING, WE DECIDED TO RELEASE THE SCORE ON CD AS THE FIRST IN A SERIES OF 'OPTICAL MUSIC' RELEASES.

APOCALYPSE: HOW ABOUT "AN AMBUSH OF GHOSTS", SAME IDEA? 'OPTICAL MUSIC'? AS IN MUSIC FOR FILMS OR ANOTHER CONCEPT ALTOGETHER?

KLIVE: 'AN AMBUSH OF GHOSTS' WAS QUITE DIFFERENT - THE FILM IS AN INTENSE AND DEEP PSYCHOLOGICAL DRAMA THAT MIRRORS A LOT OF ASPECTS AND CHARACTERISTICS EVIDENT IN OUR WORK. ON VIEWING THE FILM IT WAS OBVIOUS THAT OUR MUSIC WAS IDEALLY SUITED AND WE HAD NO FEARS OF HAVING TO COMPROMISE IN ANY WAY . WE FIRST RECEIVED A ROUGH EDIT VIDEO OF THE FILM WHICH USED A NUMBER OF OUR ALREADY RECORDED MATERIAL AND SELECTIONS OF OTHER ARTISTS SONGS IN ORDER TO SUGGEST A PARTICULAR MOOD FOR VARIOUS SCENES. WE THEN FLEW TO LOS ANGELES FOR A FEW DAYS TO MEET WITH THE PRODUCERS AND THE DIRECTOR, EVERETT LEWIS. AFTER VIEWING A SCREENING OF THE FILM THE DIRECTOR WENT THROUGH SPECIFIC SCENES WITH US IN AN EDITING ROOM AT PARAMOUNT STUDIOS AND DISCUSSED THE MOODS AND ATMOSPHERES THAT THE MUSIC SHOULD CONVEY. HE ALSO DROVE US AROUND THE 'CITY OF ANGELS' VISITING LOCATIONS USED IN THE FILM, GIVING US A VIVID PICTURE. EVERETT HAD VERY PRECISE IDEAS ABOUT THE WAY THE FILM WAS PHOTOGRAPHED, HE WANTED TO USE ONLY NATURAL LIGHT, AND DEPICT SCENES WHICH ALTHOUGH SET IN MODERN DAY LOS ANGELES , EVOKED THE 'PAINTERLY' USE OF LIGHT AND SHADOW SEEN IN THE WORK OF CARAVAGGIO. A SIMILAR STYLE WAS SUBTLY IMPLEMENTED INTO THE MUSICAL SCORE EXPRESSING THE MAIN CHARACTERS FEELINGS OF INTENSE PERSONAL ANGST.

APOCALYPSE: DID YOU HAVE ANY REGRETS ABOUT ALLOWING SOME OF YOUR WORK TO APPEAR IN MOVIES?

NIGEL: ABSOLUTELY NOT - IT WAS A BIT STRANGE SEEING THE TRACK 'HALLUCINATIONS?' BEING USED IN BOTH STREETFIGHTER II AND THE CLAUDIA SCHIFFER WORKOUT VIDEOS, BUT THEY BOTH WORKED AND WE ARE HOPEFUL OF SOME FURTHER COVERAGE IN THESE AREAS.

APOCALYPSE: WHERE DOES THE CONNECTION TO ANDREW WEATHERALL (MAVERICK DJ/PRODUCER,,EX SABRE OF PARADISE AND CREATOR OF GROOVY DUB INFLUENCED DEEP HOUSE) COME FROM?

KLIVE: WE WERE AT GRAMMAR SCHOOL WITH ANDY. BUT LOST TOUCH AFTER A FEW YEARS. WE MOVED TO SHEFFIELD AND THEN IN 1987 WHEN THE ALBUM 'L'ESPRIT' WAS RELEASED WE HAD A PHONE CALL FROM ANDY. HE HAD HEARD 'L'ESPRIT', AND LOVED IT, PLAYED SOME OF THE TRACKS DURING HIS DJ SETS AND WAS KEEN FOR US TO WORK TOGETHER. IT WAS THEN THAT THE IDEA FOR US TO REWORK 'SMOKEBELCH WAS DISCUSSED.

APOCALYPSE: WHAT'S ANDY GOING TO DOING FOR IN THE NURSERY, AS YOU DID DO A STUNNING REWORKING OF TWO LONE SWORDSMEN'S "GLENN STREET ASSAULT SQUAD".

KLIVE: ANDY IS HARD AT WORK PRODUCING THE NEXT 'PRIMAL SCREAM' ALBUM IN LONDON. HE'S PROMISED TO DO A REMIX, WHEN HE GETS SOME 'DOWN' TIME IN THE STUDIO. HE'S BASICALLY GOT 'CARTE BLANCHE' TO DO WHATEVER HE LIKES - THE RESULT WILL COME OUT ON THE NEXT LES JUMEAUX ALBUM.

APOCALYPSE: ANY COLLABORATIONS WAITING TO HAPPEN OR YOU'D LIKE TO HAPPEN?

KLIVE: WE ARE CURRENTLY DISCUSSING AN ALBUM PROJECT WITH HYPERIUM RECORDS IN GERMANY, WHEREBY OUR MUSIC WILL BE SCORED, AND THEN RECORDED BY A LIVE ORCHESTRA. WE ARE NEGOTIATING SUITABLE TRACKS AND ARRANGEMENTS AT THE MOMENT. IT SHOULD PROVE TO BE A STIMULATING PROJECT.

APOCALYPSE: ANYTHING A LITTLE OFF THE CLASSICAL PATH? NOT THAT I DON'T LIKE THE CONCEPT OF IN THE NURSERY VS THE LIVE ORCHESTRA, BUT AS A DJ, I'VE ALWAYS THOUGHT THAT EVEN A WEE BIT OF REMIXING WOULD TRANSLATE IN THE NURSERY WELL INTO BOTH THE AMBIENT AND DEEP HOUSE MARKETS.

APOCALYPSE: WHAT IS/WAS ON YOUR STEREO AT THE MOMENT?

NIGEL: BEING AS WE DO MOST WORK IN OUR STUDIO THE LAST PIECE OF MUSIC WAS A ROUGH MIX OF A TRACK FOR THE FORTHCOMING SECOND LES JUMEAUX ALBUM. PRIOR TO THAT I'VE BEEN LISTENING TO A PRE-RELEASE TAPE OF THE NEW ALBUM BY SPEEDY J ON THE NOVA MUTE LABEL, WITH A VIEW TO DOING AN INTERVIEW FOR A MAGAZINE THAT I REGULARLY WRITE FOR.

APOCALYPSE: WHAT'S YOUR SETUP WHEN YOU GO INTO THE STUDIO?

KLIVE: WE HAVE OUR OWN STUDIO SET-UP. AND THIS IS WERE WE WORK ON A DAILY BASIS. MUCH OF OUR WORK IS CENTERED AROUND A MACINTOSH COMPUTER, RUNNING AUDIO LOGIC MUSIC SOFTWARE. WE RECORD ONTO ALESIS ADAT MACHINES, HAVE AN ALLEN & HEATH MIXING DESK AND OUR MAIN SAMPLER IS AN AKAI S3000.

APOCALYPSE: WOULD YOU SAY YOU HAVE A STRONG INTERNET PRESENCE?

NIGEL: SINCE BEING ON-LINE WE HAVE DEFINITELY HAD A LOT MORE IMMEDIATE CONTACT AND CORRESPONDENCE FROM IN THE NURSERY LISTENERS ALL OVER THE WORLD. IT'S GREAT TO GET THAT IMMEDIATE FEEDBACK WHILST ALSO KEEPING EVERYONE KEPT UP TO DATE THROUGH THE HOME PAGE. THE INTERNET HAS ALSO OPENED UP MANY NEW BUSINESS VENTURES FOR US LIKE THE BRAZILIAN RELEASE OF THE NEW 'COMPOSITE' COMPILATION, POSSIBLE AMERICAN TOUR AND AN INVITATION TO PERFORM THE CALIGARI SOUNDTRACK IN MEXICO.

APOCALYPSE: WHAT KIND OF A FAN BASE DO YOU HAVE/DO YOU THINK YOU HAVE?

KLIVE: ITS HARD TO SAY. WE HAVE A MIXTURE OF THOSE WHO HAVE FOLLOWED OUR PROGRESS FROM THE VERY BEGINNING AND OTHERS WHO HAVE COME ACROSS OUR MUSIC MORE RECENTLY. SO THERE IS A HEALTHY INFLUX OF NEW LISTENERS, WHICH HAS BECOME MORE APPARENT OVER THE LAST 2 YEARS WHEN WE HAVE BEEN PROFILING OURSELVES OVER THE INTERNET. BEING IN CONTROL OF OUR RELEASES AND DEALING WITH EVERY AVENUE OF THE MUSIC BUSINESS, WE HAVE BEEN ABLE TO SEE A TRUER CROSS-SECTION OF OUR AUDIENCE...OUR MUSIC HAS ALWAYS MEANT TO BE RECEIVED ON A PERSONAL LEVEL AND I THINK THE ADVENT OF 'MASS COMMUNICATION' WITHIN THE COMPUTER AGE HAS CREATED A 'MINIATURE WORLD' THAT CAN BE NAVIGATED BY

ALMOST EVERYONE.

APOCALYPSE: ARE YOU BIG FANS OF PSYCHIC T.V? THE BAND NAME BEING DERIVED FROM A TUNE OFF OF "DREAMS LESS SWEET" AFTER ALL.

KLIVE: WHERE DO THESE MYTHS ARISE FROM!! WE PENNED THE PHRASE 'IN THE NURSERY' IN MAY 1981, PLAYED NUMEROUS CONCERTS UNDER THE NAME, RELEASED OUR FIRST MINI-LP UNDER THE SAME NAME IN JUNE 1983. IT WAS NOT UNTIL AUGUST 1983 THAT PSYCHIC TV RELEASED THERE 'DREAMS LESS SWEET' ALBUM. SUPPOSEDLY GENESIS WAS REFERRING TO A NURSERY ROOM IN HIS HOUSE - NOTHING TO DO WITH US I'M AFRAID. PERSONALLY I PREFER THE THROBBING GRISTLE PERIOD.

APOCALYPSE: A RATHER RED FACED INTERVIEWER WOULD LIKE TO APOLOGISE FOR THIS SCREW UP.

APOCALYPSE: WHERE DO THE POETRY AND QUOTATIONS THAT ARE WOVEN THROUGH YOUR RELEASES COME FROM. WHY THE ALMOST MEDIEVAL FLAVOUR. EX: SAMPLE FOUND AT THE END OF "IN THE NURSERY VISIT GLENN STREET".

KLIVE: THE 'GLENN STREET' PROSE IS AN OUT TAKE FROM THE SESSION WE DID WITH COLIN WILSON. I THINK IT WAS TAKEN FROM AN OSCAR WILDE POEM, PERHAPS THE 'HARLOTS HOUSE'? WE'LL LEAVE IT UP TO THE TRAINSPOTTERS SHALL WE!?

APOCALYPSE: ALL YOU NEED IS LOVE! DISCUSS.

KLIVE: I THINK JOHN LENNON SAID IT ALL.

BOTH "AN AMBUSH OF GHOSTS" AND "THE CABINET OF DR. CALIGARI" HAVE NOT RECEIVED THEIR VIDEO RELEASE YET BUT YOU MAY FIND THEM IN ART HOUSES ANYWHERE. LES JEMEAUX ARE CURRENTLY IN THE STUDIO WORKING A FOLLOW UP TO "FEATHERCUT" WHICH SHOULD FEATURE REMIXES AND ALL NEW MATERIAL. LOOK FOR IT SOON. KEEP YOU EYES PEELED FOR THE LIVE IN THE NURSERY EXPERIENCE IN NORTH AMERICA IN LATE 1997 PERHAPS.

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ELECTRONICA?

What is this catch phrase I've been hearing lately , wether it's from T.V. music channels , to the News , and News papers , to mainstream magazines? What it means is that music lovers and the media have finally caught on to a style of music that has been around for years! But this is generally not a good thing for electronic music , because giving something a media catch phrase is most likely a phase that dies out like most, ie. - Grunge.

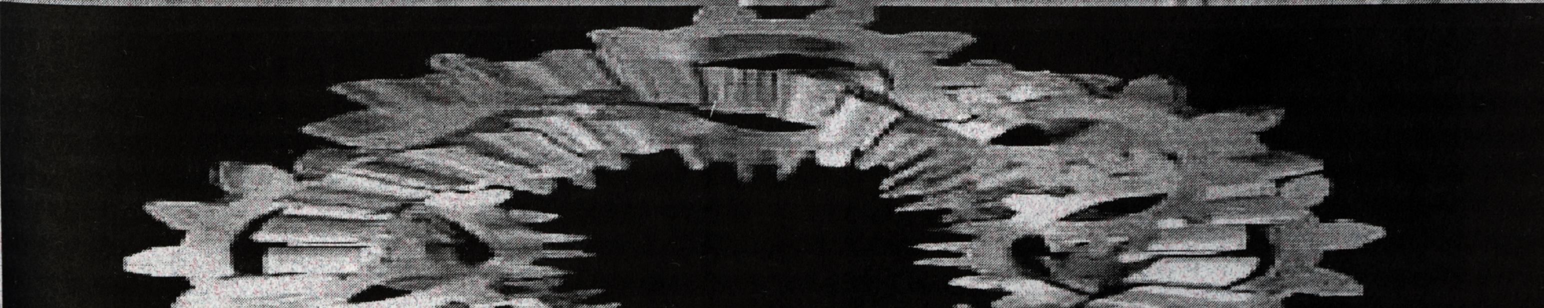
As quoted by a highly circulated Canadian news paper ; large record companies want another music hype like Grunge as it was a highly profitable time in music for the music industry , and with Electronica , they feel that it will bring back the hype they need to further their profits.

In the effect of this belief , many large record labels have tried to snatch up electronic bands from their indie labels, and many of the bands have refused , knowing that these labels , like a Nazi regime , will pressure them to mold their sound to the flavour of the week ,
eg. we want your album to sound like the Prodigy or Chemical Bros. , from a music lovers point of view , Prodigy and Chemical Bros. are exceptional bands , but we don't need hundreds of them pumped into the system and crammed down our throats!

The positive outlook on this is that with the growing popularity of electronic music , listeners might start dabbling into indie bands , and discover some of the new and older electronic bands , and be prepared to hear " hey, I just heard this cool band called Skinny Puppy , I wonder when their next album is coming out and if they will be touring our area?". It will be a little humorous or even annoying to some of us who've been into the scene for years , but hey , give them time to catch up.

The term Electronica might die out , but the music has been here for years and will be here for even longer!!!

Jim.



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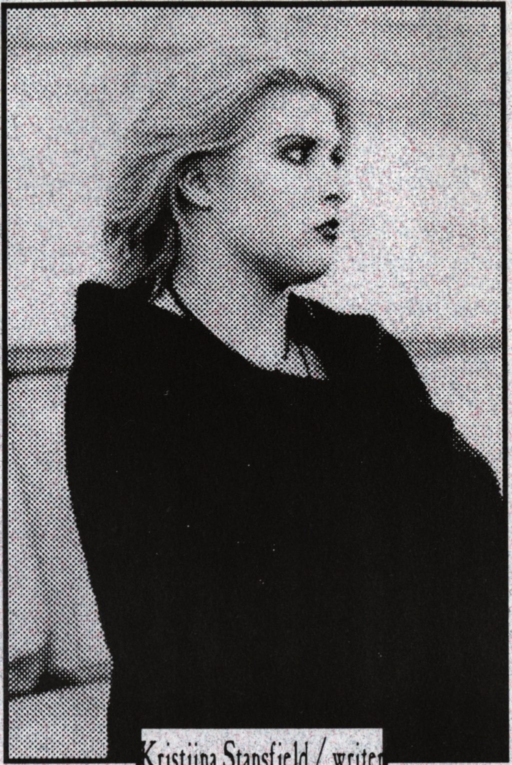
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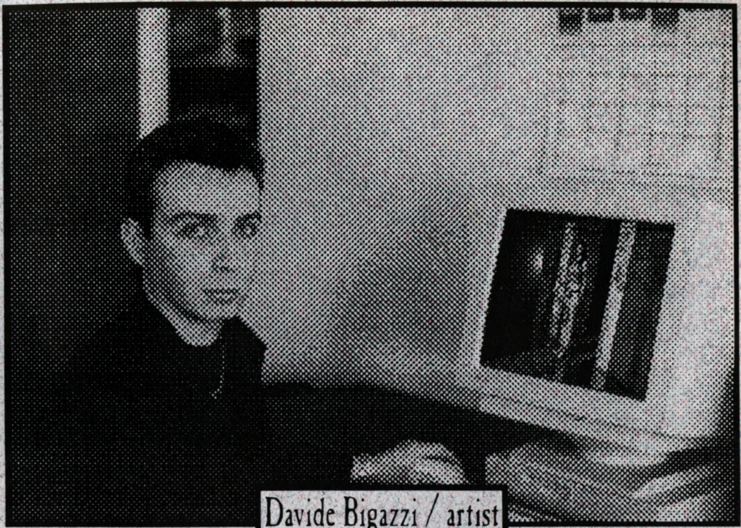

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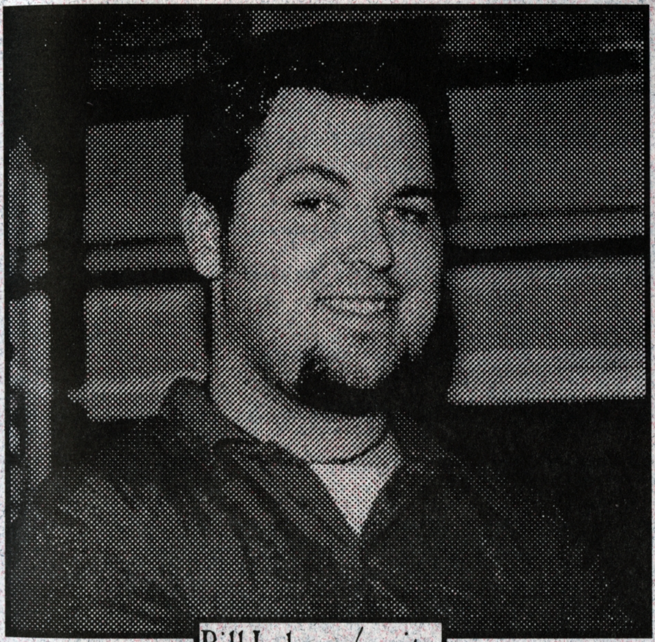

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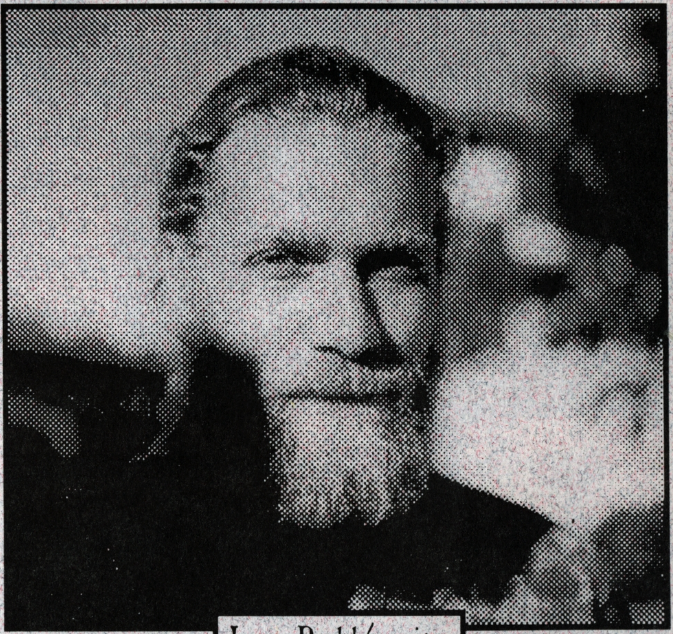

Jason Budd/ writer

Your picture could be here!

Picture not available

Deavina Danyluck / writer

Your picture could be here!

Skinny Puppy
Triva Contest

CONSCIOUS
CD Givaway

Answer these Skinny Puppy questions For your chance to win a copy of Paradigm Shift, new and unreleased studio work from cEvin Key. Hurry and write in, quantities limited!

1- What member of Front Line Assembly played on the first 3 Puppy albums?
2- What are cEvin Key and Ogre's real names?
3- Name 5 projects cEvin Key has been involved with, besides Skinny Puppy?
4- Name Ogre's current project?
5- The name of Dwayne Goettel's project that was the first release on the Subconcious label?
6- True or false, were the members of Skinny Puppy ever arrested for animal abuse?

Write to : Apocalypse magazine
840 Kit Crescent, Campbell River, B.C., Canada, V9H 1P7
Note: must write in, no e-mails for this contest please

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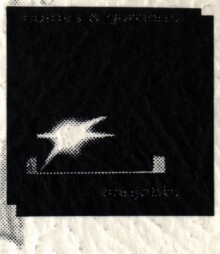


haujobb **Homes & Gardens** **$12-**

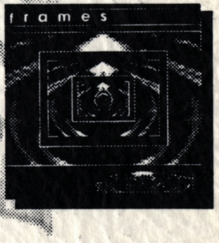
- "Soon they will be the group to which others are compared" -INDUSTRIAL NATION

- Rated #1 Industrial album of 1995 by ISOLATION TANK

haujobb **Freeze Frame Reality** **$12-**

- "haujobb reign supreme in the world of electronic music" -INTERFACE MAGAZINE

- "It's hard to point out the best tracks because all of it is quite excellent" -INDUSTRIAL NATION



haujobb **Frames - the remix album** **$12-**

- Remixes by cevin Key, Adi Newton of Clock DVA, Mentallo & the Fixer, and Forma Tadre.

"haujobb establish themselves once again as the current leaders of the electro-industrial sound" - INDUSTRIAL NATION

FEKTION FEKLER
FROM HERE TO HEAVEN

Fektion Fekler **"From Here to Heaven"** **$12--**

- Rated #1 electro-industrial newcomer of 1996 by ISOLATION TANK

- Electro-industrial doesn't get any better. Infectious beats, killer sequences and a sonic punch that will hit you like a 35mm bullet fired at point blank into your unsuspecting techno dazed skull!

Individual Totem **"S.E.T.I."** **$12-**

- Individual Totem are already being called haujobb's evil twin - pure electro-industrial genius!

FRACTURE
KILLERNET

Fracture **"Killernet"** **$12--**

Discovered by NIN's management group in Europe. After listening to this album you'll feel like you've just witnessed the death by electrocution of the world's most evil mass murderer.

Kalte Farben
Opium

Kalte Farben **"Trust in Opium"** **$12-**

This album combines the best tracks from K.F.'s first two albums,"Trust" & "Opium". Electro industrial that will manipulate your mind & alter your thought process to a point where you'll believe that Kalte Farben is the "second coming"

Gridlock **coming soon!**

The most talked about band since haujobb graced our shores. Industrial Nation compared these guys to haujobb meets Numb!

front
back
haujobb
I don't want to be alone anymore...
I don't want to be anyone anymore...
I don't need a reason to kill myself.

haujobb **T-SHIRT** **$12-**
Freeze Frame Reality image
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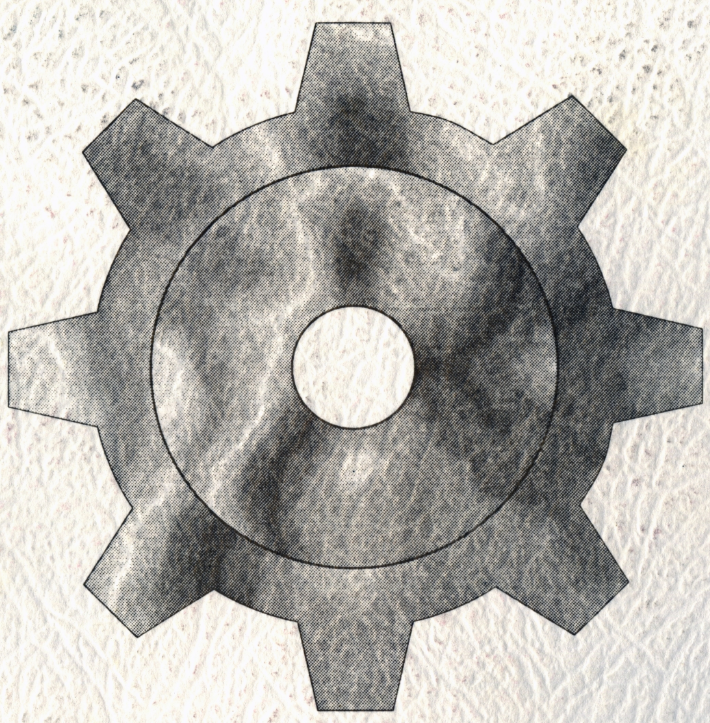Shipping: $3 for the first item $1 for each additional item. We accept credit cards, checks and money orders.